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THE CHOICE OF PLAYS

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AMATEUR dramatic work, in schools and colleges, in communities both urban and rural, undertaken by all sorts of organizations, and increasingly by people seriously interested in the drama, is commanding some general interest because of its educational possibilities. Dramatic work in colleges seems, from the necessities of the case, bound to relate itself more definitely and officially to departments of public speaking and of oral expression than to any other departmental organizations. This, whether for good or ill, seems to be the situation.

So, to some extent, dramatic work demands some attention from academic teachers of public speaking, the term public speaking being construed in its broad and practical sense. And some of us have already found, like it or loathe it, that we must grind away at the tedium and drill of play production. More of us will have to, or will want to.

Our business, then, should be, not to make the best of a bad matter, but to recognize and utilize dramatic work as a powerful engine for producing that good which it is our professional business to effect; to see that both those who act and those who assist in the audience be affected for good; and especially to see that the

amateur actor attain real results in the way of quickened literary perception, stimulated mind, informed oral expression, poise of body, general freeing and awakening of his faculties—results that frequently can be secured better in this than in any other way.

The first problem of the dramatic director, and in some ways his most serious and most troublesome problem, is the selection of the play itself. This choice is vital to the whole matter: Those of us involved executively have a duty to choose plays, as far as we may, wisely and carefully, in order that the thought and time and patience demanded for self-respecting amateur play production be spent on a worthy vehicle—one demanding taste, intelligence, discipline; one capable of appealing to the best in us; one competent to teach observation and fidelity to the facts of life; one certain to inspire a quickened sympathy for literary form, and a true sense of dramatic values; a play that will be in a broad and deep sense educative for players, for producers, for the community life itself.

Not only have we an educational standard to attain in the choosing of a play, but, speaking from the lowest utilitarian motives, "the play's the thing." With a good play chosen, and much care taken not to spoil it in presentation, and the resolve, "to let it work for itself," the worst of our troubles are over.

These then are the fundamental rules for amateur directors:

1. Choose a good play and don't spoil it (or the people in it, of course).
2. Nothing is too good for the amateur.

The time is past when the term "amateur dramatics" meant anything that might be put on the stage—mock trials, *Snowball*, *Box and Cox*, far-famed "Mrs. Jarley's Wax-Works." We are beyond *Mrs. Oakley's Telephone*, *The Burglar*, *Before the Rummage Sale*. Even John Kendrick Bangs's farces are no longer *en règle* among the best people—among us! W. D. Howells' seventeen farces—seventeen, isn't it? there might well be a Howells' farce club that could be kept busy for the year; and didn't G. B. Shaw say, "With three weeks' practice, Howells would beat the best of them"—even such pleasing and clever bits are no longer the sort of thing adequate to the continued needs of even semi-serious

amateur acting organizations. The qualifications for the plays suited to school and college use are stringent:

I. The play should be actable, i.e., of proper and sufficient dramatic movement. This may not mean physical action, and may approximate character portrayal, when this is a dynamic "dramatic" quality. (Amateurs are apt to do well with plays that depend quite largely on characterization.) In other words, the play should be well worth while as a play.

II. The moral tone should be good. "Unpleasant" materials and situations, "sex triangles," or "problem" plays are best left untried. To permit, let alone ask, a girl or young woman to assume the character of a lady of defective virtue is unfair, bad ethics, and is most likely to lead to unfortunate practical difficulties. If it is a question of all-male casts, a modern youth masquerading as a woman of immoral nature is almost invariably an improbable impossibility—to bungle Aristotle—and is to be avoided. There may be exceptions even to this requirement, of course.

Such restriction need not be prudish. For social, if not primarily for educational or ethical reasons, plays intended for academic production had best be beyond suspicion. Many plays can be rearranged and adapted to exclude such objectionable materials and still leave the best of the play unmarred.

III. The play should have interest and entertainment value for both player and audience; it should appeal to human sympathy, whether the play is a comedy or a tragedy.

IV. The play must not only entertain; it must give the actors something worth doing.

V. There should be an educational value in the historical accuracy of the setting, of the subject-matter, and the presentation should reflect truly the customs and manners of the period, and should be correct in the treatment of myth and legend.

VI. Literary value is an obvious prerequisite for good work. To put people in intimate touch with good literature is one of the prime and probably the most important objects of all this dramatic activity.

VII. It is well if the author be known as a writer of ability. A writer of recognized standing is guarantor of many desirable

qualities in the play, and the fact always gives interest and confidence to the work of production and attracts interest on the part of the community.

VIII. The situations and emotions presented should be within the comprehension and imaginative experience of the student-actor. In general, moral characters, moving in normal situations, should be presented.

IX. The plays should be free from strained situations and from false sentiment and passion.

X. Avoid "big and noisy" pieces, and those which in long, sustained passages or scenes demand the portrayal of extreme passion of any kind.

XI. Serious and intensely dramatic pieces are not to be feared if the dramatic efforts can be communicated largely by suggestion.

XII. Plays with "star" parts are best avoided; equal chances help make a good amateur performance and do the players most good. (Of course, if you have a star, it is different!) This requisite too frequently becomes only an impossible ideal, because plays are, after all, things to which star parts are quite normal.

XIII. The difficulties of presentation, staging, etc., should not be too great; it should at least be within our power adequately to suggest proper setting. We can do almost anything by methods of suggestion.

XIV. Royalties should not be too high, nor permission to play too hard to obtain.

XV. It is very convenient to have the play accessible in printed form.

And to sound again the keynote of all this discussion of selection of plays: *nothing is too good for the amateur*. Get a good play and don't spoil it; *let it do the work*.

Let us confess immediately that probably no play fulfils all these specifications. But many approach them sufficiently; and, generally speaking, the better the play, the nearer the approach. Search among first-class plays, and not among inferior; "amateur" types are proper recourse.

Admitting the value of, and reserving for their own proper and most enjoyable and instructive use, the pre-Shakespearean, the

Shakespearean, the eighteenth-century costume play, and considering the home-made play, pageants, and festivals (valuable as they are) as outside the limits of our discussion—and not belittling, and even extolling, these by this exclusion, but believing that for most of us the modern European, and to some extent the modern American, drama offers the most valuable field to exploit—where shall we look for such plays and what are some of them?

A dozen of George Bernard Shaw's brilliant plays could be acted by amateurs—and some of them perhaps more intelligently and effectively by amateurs than by professionals.

Other British writers are: Barrie, Sutro, Galsworthy, Granville Barker, Arnold Bennett, Wilde, Jerome, St. John Hankin, Houghton, Van Sittart. These, added to Jones and Pinero, make a group of authors who offer collectively half a hundred plays good for amateurs. Besides these there are the whole school of better or lesser known Irish playwrights—not only Yeats, Synge, Lady Gregory, but William Boyle, Rutherford Mayne, Lord Dunsanay, and other writers for the Irish theaters who could be "discovered" to America.

Americans are doing or have done work that might well be taken up or revived: among these are Bronson Howard, Clyde Fitch, Langdon Mitchell (whose *New York Idea*, was revived last winter by Miss Grace George), William Vaughan Moody, Josephine Peabody. Among the newer writers notable names are: George Middleton, Edwin Robinson, Beulah Marie Dix, William Gillette, Percy Mackaye. Some of the plays of the Harvard "47" School, and plays of other creative amateur centers are available.

For certain purposes plays from the contemporary commercial theater are well worth consideration. *What Happened to Jones*, *Too Much Johnson*, *Mary Goes First*, *Held by the Enemy*, *The County Chairman*, *Secret Service*, *The Man from Home*, *The Fortune-Hunter*, *The Gold-Mine*, *Strongheart*, *The Road to Yesterday*, *The Senator Keeps House*, *The Night Riders*, *Believe Me*, *Xantippe*, *Her Husband's Wife*—such plays are of this general class.

One-act plays of merit—American and British—are well worth doing, and the following are typical of this class: Middleton's *Tradition*; Sutro's *The Bracelet*; Houghton's *Phipps* and *The*

Fifth Commandment; Barrie's *The Twelve Pound Look* and *The Will*; Goodman's *Back of the Yards* and *The Dust of the Road*; Hagedorn's *The Horse-Thief* and *The Marvelous Bentham*; Maxwell's *The Last Man In*; Brighthouse's *Lonesomelike*; Fenn's *The Nelson Touch*; Pinero's *Playgoers*; Zona Gale's *The Neighbors*; Dickinson's *In Hospital*; H. A. Jones's *Her Tongue*, etc.

All sorts of considerations may limit us in our choice of plays. The age of the players must be considered. Are they young, old, or of all ages? Are they of one sex, and must men play women's parts, or women men's? The interest of the particular group that furnishes the motive power may determine the type of play needed. Is it a Shakespeare club? or an Ibsen circle? Is our interest in some particular period or idea? It might be that the old-furniture faddists find it worth while to stage a play of the eighteenth century out of sheer antiquarian interest in the setting. Is our object pleasure? Is it crass money-getting? Do we desire to benefit our souls, have pleasure from the doing, and gather enough coin at the door to pay the bills and perhaps to do it again—or would we aid the Belgians?

Some organizations must be competitive. They may be late-comers into a field already partly pre-empted by other organizations playing farce, or musical comedy, or Shakespeare, or some other special type of drama or theatrical entertainment.

What does our possible public want? Is its attitude serious, or is it prepared to take it all as a joke? Perhaps the public as well as the producing group has its special interests.

A country district or a town frequently finds a good field for its dramatic activity in the better type of "rube melodrama"—and there are some good ones. Not infrequently the countryside finds both fun and profit in thus holding the mirror up to its nature and being a satirist of its own life in a self-analytical way. An academic or cultured community with no theater might want contemporary standard or even "high-brow" plays, perhaps recent Broadway successes. And quite probably an average general audience, not having access to a theater, would prefer some of the modern commercial successes, unless effort is made to educate it to something more literary.

A cultured or academic audience, having a commercial theater, will want to see plays which the professional producers will not bring to it. This would include notable foreign plays—a host of them could be named—and certain American plays not commercially profitable enough to be accessible to the general theater-goer. Such American plays are Moody's *The Faith Healer*, Robinson's *Van Zorn*, and Miss Peabody's *The Piper*. The opportunities for revivals of old plays are almost countless; sometimes they are profitable for the sake of the plays themselves, sometimes for the value of emphasizing a point in the historical development of the drama. Some plays not well suited to the commercial stage go fairly well for amateurs, as, for example, some of the Tennyson blank-verse dramas.

Tradition or the occasion may dictate the type of play to be used. Perhaps a comedy or farce is demanded, and a serious play might be a blow in the face (though it ought not to be). Perhaps at Christmas or Easter-time "we always have had this kind of a play," and it may seem best to keep the habit strong. Classic drama generally is the concern of classical departments. Modern-language plays even more spring from their native departmental soil and return thereto. And, if contentment lies in decisions made, happy are those with circumstances so limiting that their interest must be made to lie in a certain predetermined field, pre-Shakespearean, Shakespearean, eighteenth-century costume plays, rustic plays of sentiment, or among farce-comedies or popular plays from the commercial theater. But most of us are free agents in the matter, or at least our artistic inclinations urge us to be such, and we must struggle toward what seems the best, with whatever aid and backed by what connections we may have.

Most of us are interested in conditions that presuppose a fair commercial theater, an educated audience, a desirable educative influence on the players, a reasonably serious attitude toward the work, and the general conditions that obtain where both sexes of maturing age are largely helpers in production or in the audience, and where the play shall serve for pleasure, as an intellectual stimulus in some degree, and for cultural enlargement. Best for these conditions, I believe, are the plays of the modern European

dramatists, so far as they are adapted to the limiting conditions under which we must work.

Almost all the great European dramatists have plays that amateurs can play suitably. The themes—the “disagreeable” material—of continental drama, and of much of our native kind also, make many great plays unfit for amateur use. There is great need of selective lists of suitable plays, based on really comprehensive reading. Lack of translations is another difficulty, but English versions are coming fast and it is not an impossible task to make a translation or to have one made, if you can discover the desired play. Among the standard foreign plays are many which have never been played either by professionals or amateurs, and the opportunities such plays afford are to be sought. Concretely, then, we find plays suitable for amateurs, and not beyond amateur ability, among the works of Ibsen, Fulda, Hauptmann, Björnson, Echegaray, Becque, Giacosa, Tolstoi, Gogol, Capus, Zamacois, Scribe, Rostand, Pailleron, Bergstrom, Lavedan, Augier, Strindberg, Curel, Ancey, Sudermann, Maeterlinck, Tchekoff, and others. For example, Ibsen, with the *Pillars of Society*, *An Enemy of the People*, *The Master Builder*, *The Doll's House*, *Rosmersholm*, and even the elaborate *Pretenders*, is all by himself—a fine field for serious amateurs. Gogol's *Revisor*, Tchekoff's *Sea-Gull*, Rostand's *Romancers*, Capus' *L'aventurier*, Björnson's *The Bankrupt*—these are some typical possibilities.

Other possibilities for amateurs, in British and Continental dramas not played or, at most, very seldom played either on the professional or amateur stage in America, are: Giacosa's *Like Falling Leaves* and *The Stronger*; Jones's *Rogue's Comedy* and *Dolly Reforming Herself*; Pinero's *The Thunderbolt* (perhaps his masterpiece); Shaw's *Arms and the Man* and *The Devil's Disciple*; Björnson's *Lesson in Marriage* and *Leonarda*; Galsworthy's *The Silver Box* and *Strife*; Barker's *The Voysey Inheritance*; Henley and Stevenson's *Macaire*; Rostand's *Cyrano de Bergerac*; Augier's *The House of Fourchambault*; Strindberg's *The Dance of Death*, Part I; Bennett's *The Honeymoon*.

The one-act play is most usable, and many will find it more practicable than the full-length dramas. Many excellent one-act

plays are being written in America, but Europe is still ahead in significant quality, as such plays as the following suggest: Sudermann's *Fritschen* and *The Eternal Masculine*; Ludwig Fulda's *By Ourselves*; De Banville's *Gringoire*; Meilhac and Halévy's *Indian Summer*; Shaw's *The Man of Destiny*; Synge's *Riders to the Sea* and *Shadow of Glen*; Lady Gregory's *The Rising of the Moon*; Valcros and D'Estoc's *Sabotage*; Tchekoff's *The Swan Song*; Augier's *The Post-Scriptum*; Maeterlinck's *The Intruder*; and a score of equal quality. Such lists can be only suggestive, and yet to make even these requires rather wide reading.

There are not too many good plays in the world, and it is fairly possible to approach a corner on the supply, so far as knowing what the available and suitable ones are is concerned. But to set out to master the muddle without all possible aids is absurd; and, despite the work yet to be done, the task can be made comparatively simple compared to what it was a couple of years ago. After all, each must choose his own—a long and bothersome task it is. But though suggestions can be drawn from many quarters, the better command of the resources of the field of the drama one has, the better is his choice of plays, and the more easily is it made.

My experience inclines me to think that farce or farce-comedy, however good, and however valuable as a training school for the amateur, does not "go" as well as more serious drama. And in general, of course, it serves less an educational purpose. Nor does a bill of one-act plays give the substantial satisfaction one longer play does, and in most cases work on a group of such plays is not so profitable. On the other hand, the shorter play strains less the amateur's ability to sustain a part, and frequently gives more people an opportunity for work. And be encouraged by the fact that many a good play is to be worked on a long time before the cast knows, or feels, that it is good; this final approval of a good play, at first disliked, is proof of discipline in taste; is a sure token of something accomplished.

Work needs to be done in organizing and distributing information about plays suitable for amateurs. But much has already been done, and an intelligent use of available helps will ease matters greatly. A general reading knowledge of the modern drama will

not help as much as might be expected. The inexperienced director should get all possible helps, lists, catalogues, etc. Look them over, and try to sift out possibilities so as not to have to read a hundred unsuitable plays to find one to fit your measure. Then get a roomful of possible plays, and read, read, read. Skimming will do for many, even for most of them, but the few must be read and analyzed and weighed with care. Only when you have read a few hundred plays selected and approved by someone else will you realize what a job it all is, and how few are the plays really suited to all our requirements, or even to most of our imperative demands—let alone the question of trying really to satisfy our personal taste and desires.

Every director of amateur dramatics should have the following aids: the Drama League's *Plays for Amateur Acting*, *Plays for Amateurs* (1915), *Plays for Children* (1915), *List of Plays for High-School and College Production* (1916) (\$0.25 each; address 736 Marquette Building, Chicago); *Plays for Amateurs*, arranged by R. J. Davis for the Drama League of Boston (address Room 705, 101 Tremont Street, Boston); "Fifty One-Act Plays," selected by A. M. Drummond, in the *Quarterly Journal of Public Speaking* (October, 1915, University of Chicago Press, Chicago); *Plays for Schools and Colleges*, *Public Speaking Review* (November, 1912); *The Drama*, a quarterly review, with its lists of plays new and old (address 736 Marquette Building, Chicago); Barrett H. Clark's two bibliographical volumes, *The Continental Drama of Today* and *The British and American Drama of Today* (Holt, New York). Chandler's *Aspects of Modern Drama* (Macmillan, New York) has an excellent general bibliography that will be found useful; *A Selected List of Plays for Amateurs*, by E. A. McFadden (address 113 Lakeview Avenue, Cambridge, Massachusetts), is very complete. Add, of course, catalogues of the larger dramatic publishing houses, especially, Baker & Co. (5 Hamilton Place, Boston, Massachusetts), French (28-30 West 38th Street, New York), Dramatic Publishing Co. (542 South Dearborn Street, Chicago), and one is pretty well equipped to begin work.

Choosing the play is a hard task, requires time, patience, and much reading by someone. Setting a high standard will cheer the

seeker more than anything else and make it a worthy work. Only work with good plays can dignify the cause of the amateur.

The best is none too good for the amateur. It is a matter of vital educative importance to have amateurs work with the best mediums and to form their minds and hearts by contact with nothing less than superior quality. And perhaps there is to be in the next few decades no influence equally formative of the professional and commercial stage as the knowledge and taste which, wholesomely and stimulatingly trained in wisely directed amateur dramatics, will demand better things of professional producers, and which, if denied by them, will be able to find some reasonable solace within their own resources.

Is this a great deal to anticipate? Has it not already begun to be?

THE PLACE FOR PERSONATION

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THERE was so much of real truth and sound reasoning in Miss Babcock's¹ paper that I hesitate to criticize it at all, and yet in justice to my own convictions I feel that I must take issue with her on one or two statements which I believe are extreme and in some cases illogical.

At the outset let me say that I think Miss Babcock has drawn too rigid a line between interpretative presentation and personative presentation, in that she leaves no midway course possible. She defines impersonation as including "costumes, furniture, stage settings, and makeup" as well as literal characterization in voice and action. I believe there must be another term which covers only "literal characterization in voice and pantomimic action." Stage trappings, makeup, and costume at once determine the form of entertainment as "acting," and the performer as an "actor." That there is a demand, not only in entertainment but in education, for a midway course, it is my purpose to show in this article.

I believe that there is a distinct line to be drawn between pure interpretative presentation and that which requires suggestive characterization in voice and action. There is also a decided difference between the latter form and the literal characterization in voice and pantomime, but without properties, costume, makeup, etc. When properties, costumes, and stage settings are added, the performance is pure acting. It is perfectly possible to draw lines between the four types and remain consistent in the presentation of all literature. The first type I shall call interpretative reading; the second, impersonative reading (where only suggestive characterization is introduced); the third, straight personation; and the fourth, acting.

¹ See the *Quarterly* for January, 1916, p. 18.

If Miss Babcock had said that acting should not be introduced in platform presentation, I should have agreed heartily to all she has said about its being "absolutely baneful to platform presentation"; but since she included the words "literal characterization in voice and action" in her definition, I must take issue with her. I accept her definition of interpretative presentation intact, and it is for that reason that I cannot agree that it should be the only form for presenting literature. I shall endeavor to show that there is a legitimate place for both personation and impersonation, as I have employed the terms. Miss Babcock will no doubt agree that my use of the term impersonation is included in her term interpretative reading, but I am forced to make a distinction in order to be consistent in showing the four methods of presenting literature. With the fourth term, acting, I shall have nothing to do except to agree that that method should be discarded for platform presentation.

In the literature which requires strictly interpretative presentation I include only that which deals with thought and emotion not affected by any specific type of character. Under this head come lyrics, lyric monologues, narrative and descriptive readings—where incident or dialogue is more important than the characters or their relationships—and dramatic monologues in which situation, argument, time and place, or atmosphere are more essential than the character speaking.

In dealing with the next type I do not say "literature which requires impersonative treatment," but "literature which may be most effectively presented by impersonation." In this type the audience, among other factors, will determine whether the speaker should impersonate or strictly interpret. I think that a play in which the characters, their peculiarities, mannerisms, and contrarelationship to each other are paramount may be most effectively presented by impersonation. Complete book readings also, where characterization is of primary importance, may be impersonated. In nearly all of Dickens' works, impersonation, while not absolutely required, is almost always the most advisable method, and is, of course, in direct keeping with the purpose of the author; for it is well known that he himself impersonated his characters. Characterization for character's sake was Dickens' purpose. Browning

in some of his dramatic monologues made a definite type of character stand out. In rendering *The Melling-Pot* or *The Servant in the House*, suggestive characterization in voice and action seems to me almost necessary. These books and plays, however, should never be personated, for literal voice and pantomime characterization will not permit instant change from one character to another or to description, while the suggestive characterizations will.

The types of literature which may have (and which sometimes requires) straight personation, are the monologue and soliloquy, where a great deal of action and handling of imaginary properties in pantomime is necessary. I shall quote one example found in Professor Clarke's *Handbook of Best Readings*. "The Christmas Guest," by Ruth McEnery Stuart, is a pure monologue. It is most satisfactorily given by literal characterization of the old man in voice and pantomimic action. If merely interpreted for an audience, over half of its charm and beauty is lost. A great deal of the humor can only be brought out by picturing the discomfiture of the old fellow as he holds the baby as if it were a "playin' fount'in of blowed glass." Properties, stage setting, costume, and makeup, of course, would be entirely out of place. They are unnecessary. Literal characterization of voice and pantomimic action, however, give a stable foundation for a necessarily detailed imaginative activity, on the part of the audience, concerning the non-speaking characters and the objects with which the old man deals. When the speaking character is literally personated, the imagination of the audience is free to work out the pictures of the essential attending objects and persons. In many monologues, what the character says is unimportant but what he does while saying it is the real theme of the piece. I believe that if the reader can do this without the use of properties, stage setting, etc., he has a legitimate place on the lyceum platform, and is just as prominent a factor in education as the one who steadfastly holds to strict interpretation for all literature.

The issue, therefore, arising from Miss Babcock's article, as I see it, is this: Is there a legitimate place in lyceum work for literal characterization and pantomime in the presentation of literature? This will depend somewhat on the sub-issues: Does it defeat the

end in literature, in that it destroys the unity and harmony of a reading and cannot convey the author's purpose so well; is it really more artistic not to personate, and does personation belong to vaudeville rather than to the lyceum?

All that Miss Babcock has said in regard to the absurdity of changes of dress and scene "even by lightning-change artists" is absolutely true. Her illustration of the young woman who gave the recital lasting from two o'clock until half-past six, in which she staged every reading, shows the folly of introducing acting into reading; but I consider she has not necessarily shown that it is equally absurd to introduce some literal characterization of voice and action in certain types of literature which unmistakably call for it. She proved part of her proposition but not all. It will require more proof than that which she has offered against acting to show that literal characterization by voice and action "defeats the end of literature and cannot convey the author's purpose so well." It is obvious that only literature written in the form of plays is meant by the authors to be acted, but it requires proof to show that no literature was written for personation. On the contrary, there is abundant proof to show that a great deal of literature is written for that very purpose. I have not time here to do more than name one or two dialect monologues the purpose of which is surely to give us the picture of a specific type of character. I refer to "The Habitant" by William Henry Drummond, "In the Mornin'" by Paul Lawrence Dunbar, and even "The Ligtown Humorist" by Mr. Riley. "Oh!" you say, "but that's not literature!" The burden of proof is on you. I accept it as such until it is proved otherwise.

Miss Babcock says, "It would be hard to say just why readers desire to exploit themselves as imitators of bells, bugles, birds, etc., unless to surprise the audience with the startling and the extraordinary,"—and then she assumes, "Since they cannot convey the author's purpose so well, and since impersonation (personation) defeats the end in literature, it must be for personal display."

I do not think it hard to say why readers imitate bells, bugles, etc. I know of one at least who does it occasionally because it entertains and pleases in a clean and wholesome way some few of the

good people in the world who do not care for the cheap claptrap of the vaudeville, but who are perhaps not quite "up to" the appreciation of pure interpretation. Besides, who can say with authority that certain imitations do not convey the author's purpose so well? Is it possible that anyone who knows the life of Edgar Allan Poe believes that he would have tacked eight or ten "bells" to the end of every stanza of his poem of that name if he had merely wanted his readers to interpret the word "bells"? Why would not the "bells" have served the purpose? Knowing Poe's peculiar susceptibility to onomatopoeic effects, we are given ample warrant for suspecting that he wrote the poem with the deliberate intention of conveying the different emotional effects of the bells. Of course I should not recommend that the reader hire an assistant to stand in the wings and swing a dinner gong. I do say, however, that he is not defeating the author's purpose when he suggests the tempo, together with the brilliancy or the dullness of the bells, in the tone quality and pitch of his voice. Miss Babcock begs the question when she says, "Where is the place for such vocal rubbish when it beclouds and befogs the author's meaning, and the audience gets nothing but vocal gymnastics?" If it does becloud and befog there is, of course, no place for it; but she has assumed without proof that vocal imitation does becloud and befog, and further begs the question by calling it "rubbish." There is literature in which these onomatopoeic effects are a great means to the end. They not only entertain, but they give a clearer and more connotative appreciation of the thought and emotion. I believe that there is a place for such personation, and that that place is in the lyceum, where a college professor can personate with perfect propriety and with no loss of dignity. There is too much dignity assumed by some members of our profession and not enough by others. As teachers and readers we must have dignity; but we are not called upon to set ourselves upon a pedestal of congealed culture when we are invited to entertain a cosmopolitan audience. It is not too much to expect that we should step down to earth once in a while and please the children who make up part of our audiences—and I am sure a great many of the adult children secretly, if not openly, enjoy such entertainment too.

We shall never educate people to appreciate literature that should be strictly interpreted as long as we condemn everything else but that. We can lead people to an appreciation of the highest and best if we first give them something that is easy to appreciate. A mathematics teacher does not start his pupil with trigonometry; he begins with simple number work, and leads from the known to the unknown. Why should a teacher of literature (I refer to the reader) refuse to employ the methods and the literature which the audiences can appreciate, and steadfastly insist on the highest and most difficult type? It is this attitude that is helping to commercialize and to bring vaudeville methods into the lyceum, instead of banishing to the vaudeville everything that is not strictly interpretative presentation. Today good interpreters are not in demand in the lyceum, because they want to force their audiences into calculus before they have had arithmetic. The result is that many go to the vaudeville for their arithmetic. The vaudeville managers, however, seeing what the people think they want, have invaded the lyceum in order to reap their harvest from the people who do not like the vaudeville. The consequence is that a good reader cannot get into lyceum now unless he can also sing, dance, play a harp, and walk a tight rope. If some of our good interpreters were not so afraid to give a little rudimentary entertainment in the way of good personation along with their interpretative numbers, the lyceum would not be turned to vaudeville and good reading would in time come to be appreciated.

I do not agree with the general statement that "it is more artistic not to personate." Assuredly that is so when the literature is not of the personation type, but it does not hold true in all cases. I prefer the general statement that "it is more artistic to know when not to personate than not to personate at all." I believe it possible to teach the student to discriminate. I do not think one should personate simply because certain audiences "like it better," but because (where the literature permits) it may be a means of leading onward to appreciation of pure interpretation, instead of driving people, who at first do not think they like interpretation, to the vaudeville. I say that these extreme methods are more harmful to the ultimate appreciation of literature than the work of the

ignorant readers who mingle acting and personation indiscriminately through their readings. Personation does not belong to vaudeville. Would you send people to shows where decency is not always paramount when they might be getting in the lyceum an entertainment consisting of clean personation interspersed with some pure interpretations of literature? If personation were something indecent, or positively harmful to education, there would be excuse for staunchly refusing to adopt it; but, on the contrary, it is being shown every day to be not only harmless but a very powerful means for stimulation to the appreciation of interpretation. Taking it from a standpoint of true lyceum entertainment, it is a sort of preliminary course to work of a higher cultural value. I believe it is just as noble to teach people to entertain well and cleanly as it is to teach literary interpretation, although, of course, the latter should always be the final goal; for who shall say that the primary teacher is doing any less noble work than the high-school teacher or the college professor?

Miss Babcock criticized a well-known and highly respected entertainer for singing the little "Pain in the Sawdust" song. Personally I do not care for the offering, but I know a lot of dear little kiddies that do, and I think that on the Judgment Day the poor unfortunate entertainer's sin may be pardoned her for having given the children a few minutes of her time. There were older people there too, I venture to say—good, whole-souled mothers and fathers—who enjoyed it perhaps more than some of the more literary selections, and who would come again if that entertainer should visit the town. Next time perhaps she will give a little more interpretation, and one or two personations for relaxation.

I believe that a reader, whether he be a college professor or a lyceum entertainer, should be able to adapt his program to the audience and to give both interpretation and personation. It will not disgrace him. On the other hand, by avoiding extremes, he will win to a higher and nobler appreciation of literature those who would stay away from his second performance—or, what is worse, go to the vaudeville instead—if at his first appearance he had given them nothing but pure interpretation.

THE PUBLIC SPEAKER AS A WORD-ARTIST¹

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AS A BASIS for our study of the speaker as a word-artist, we should examine some of the arts, note some of their characteristics, and attempt something in the way of classification. Let us begin by separating the mechanical from the aesthetic.

The industrial or mechanical arts seek utility; the aesthetic or the fine arts seek beauty. The former are the realm of the artisan; the latter, of the artist. In the former realm there is an exact following of rules ever and always; in the latter, while there may also be a following of rules, it is less exacting. While rules are always utilized, at least as a basis of the work, the highest art transcends rules. To pursue this thought still farther: the man who constructs anything by mere adherence to routine and rule is a mechanic; we call him an artisan. The man who puts into his work thought and skill and constructive power (still following rules, but adding something else), we call an artificer; he occupies an intermediate position. The man who bases his work on rules, but is not confined by them, the man who creates and idealizes, is an artist.

The query then naturally arises: To which of these clearly defined realms does the art of public speaking belong—to the mechanical or to the aesthetic? And still another question: What of the public speaker—is he an artisan, an artificer, or an artist? Granted that many a speech made in public is mechanical, that many a man making such a speech is an artisan (if not an operative, or a laborer, to go farther down the scale of the synonyms involved), the very aim of the study that we are discussing, the whole intent of the department of public speaking, is to lift the "effort," as it is

¹Read at the seventh annual meeting of the Eastern Public Speaking Conference, Princeton, N. J., April 25, 1916.

sometimes called (and surely it is an effort at this stage of the proceedings), out of the realm of the mechanical and to put it into the realm of the aesthetic; to take it away from the crude machinery of the "rule of thumb" and to fix it permanently in the realm of the "fine arts"; to make of the laborer an artisan; of the artisan, an artificer; of the artificer, an artist: for it is a long, slow process, requiring attention and application, brains and genius, for the accomplishing of the best results.

If, then, we seek to make a comparison of public speaking with the aesthetic, or fine arts, what shall we find? What has this study in common with painting and sculpture and architecture and music and poetry and landscape gardening and decoration? Let us seek to define, as a means to clearness of vision, quoting from the *New Standard Dictionary*:

The Fine Arts, or the arts of beauty, are those which call for the exercise of taste and imagination, and which furnish the sphere of the artist. The fine arts may be classed in general as: (1) the *Free*, whose object is to create form for its own sake, embracing painting, engraving, sculpture, music, and poetry; and (2) the *Dependent*, whose object is to create form that shall minister to some utility, embracing architecture, landscape gardening, decoration, ceramics, glass-making, the goldsmith's art, and other applications of the principles of construction and arrangement. The fine arts are further divided according to the kind of material which they employ, as landscape-gardening, architecture, sculpture, painting, and poetry, or prose dramatic literature. It will be noticed that this classification is based chiefly on the plasticity of the material.

All of the arts mentioned above, except music, poetry, and prose dramatic literature, represent realms of activity in which the elements used are material. In the exceptions noted, the elements are immaterial. In music, poetry, and prose dramatic literature, results are sought by means of sounds or language acting upon the imagination of the reader or hearer, as the case may be. However, whether the elements used are material or immaterial, the results in general are similar; that is, the result aimed for is the production of an image. Now this image may be acceptable, or pleasing, or useful, or durable—any one of these, or it may have any combination of these qualities.

And right here it may be helpful to ask: Can you better describe in general terms the function of language than by saying that it is to produce in the mind of the reader or hearer an image that shall be acceptable, pleasing, useful, durable—that shall have any one or any combination of these qualities? Is not language the most common of all the direct means of producing mental images? Do we not find here the function of the public speaker as an artist?

To make this thought a little more specific: Do not the plastic elements of language present as great possibilities and results as those of glass and gold and clay? Do not its possibilities of decoration, by means of tropes and figures of speech and illustrations, become as fascinating and as profitable as those of the art of ceramics? Is not the portrayal of Jean Valjean, or of Tito, or of Tiny Tim, or of Hamlet, or of Othello, or of Macbeth as clear-cut in language, and does it not present a mental image as acceptable, as vivid, and as lasting as that of a masterpiece in marble by Michelangelo—his "David" or his "Moses"—or of a painting of a Madonna by Raphael, or by Murillo, or by Andrea del Sarto? Cannot a verbal description of a submarine or an aeroplane, of a pyramid or a cathedral, present an image as clear and as useful as an engraving, or that wonderful specimen of landscape gardening that you gaze down upon from the first stage of the Eiffel Tower? Is not Lincoln's "Gettysburg Address" as beautiful and as durable as the Capitol at Washington? Surely language presents itself as the readiest as well as the most readily workable material for the artist; and he must indeed be a bungler who is not able to paint some sort of a picture, adapted to his purpose, by means of the use of his native tongue—every word of which has stood, from his childhood's awakening morning, as a sign of a mental image for him and for all those about him. All may not be able to appreciate the beauties of art as expressed in various forms, all may not possess the artistic temperament, but all can understand language. The commonest words of everyday life have meanings well understood; they possess the power to bring up in the minds of hearers familiar images; and these are the materials that the word-artist finds abundantly ready to his use.

In this higher realm of the artistic, then—in the realm of creative power as applied to the production of the ideal and the practical, of the “good, the beautiful, and the true,” as the beauty-loving Greeks used to say—in the realm where men do not strive to build for time alone, but for eternity, we may look for the highest products of the genius of the human race. Men have wrought their sublime thoughts into paintings like the “Sistine Madonna,” into sculpture like “Niobe and her Children,” into architecture like St. Isaac’s Cathedral, into music like *Tannhäuser*, into poetry like the *Iliad*, into dramatic literature like *The Tempest*; all these will stand as monuments, not so much to the individual, as to the genius of the race; and they will stand as long as the world whirls in space. And, too, as long as “syllables govern the world,” there will be another class of artists, artists who will paint their pictures wherever power is dominant, truth is rife, and justice is desired—in legislative halls, in courts of equity, in chambers of commerce, on platform and in pulpit, and in the busy marts of trade. Wherever speech is known and whenever truth needs a champion, there will arise a man—the man of the hour, the man with a vision, the man with a tongue to tell that vision, to paint that vision, in living language, on the minds of his hearers (for such a man with such a message will always have hearers)—and because of his vision, and because of their visions, the truth will prevail. Truth will prevail by means of the art of public speech.

And now let me inquire if it be possible to establish closer ties than those so far indicated; if it be possible to define public speaking in the terms of one of the well-recognized Fine arts. Suppose that we attempt to liken it in detail to the art of painting. Granted that public speaking is an art, and that the speaker is an artist; that he is the painter of a picture—a word-picture; and that this word-picture is to be produced upon the minds of his hearers; can we proceed with the analogy?

The artist stands before his easel; the canvas is a blank before him. That canvas represents an opportunity—his opportunity—and it is limited to so many square inches of space. The speaker stands before his audience; he can recognize his opportunity and his limitation. His work must be done in just so many minutes,

but the canvas is not blank to start with; it is crowded with images. If his painting supplants those other images, what guaranty has he that his picture may not be quickly superseded by another? What chance has he for a permanent influence? These are fascinating problems that present themselves as he looks over the audience.

The artist first sketches a few rough lines lightly upon the canvas. They mean very little to one of us, watching him. They would mean more to a brother-artist. They mean infinitely more to the artist that drew them. By them he sets the lines of his future work; each line projects a definite thought; each is to be followed by many more lines, until that thought is definitely, accurately, fully expressed. This light sketch may correspond to the speaker's introduction.

Then the artist paints his picture, stroke by stroke. He does not hurry; that would spoil the work. He is more intent upon doing good work than upon doing rapid work; yet every artist knows the value of time and works accordingly. Each stroke represents a single movement, the adding of a single small particle to the picture; and it takes many, many, many strokes to paint a picture. Every one is necessary; he uses no more than are necessary. Each of these many units adds its mite. The unit for the speaker is not the word, not the phrase, not the sentence, not the paragraph; it is not measured by any of these, but by thought-content. There should be as many units of this sort in a sentence as there are thought elements—no more, no less. As much, or as little (measured in terms of words), goes to make up a single thought element as may be grasped by a single impulse of the mind; and just that much—no more, no less—can best be spoken with a single impulse of the voice. If it be possible to speak of artistic things mechanically, divide your sentence into as many sections as there are thought elements in that sentence; speak each section as "a single stroke in the picture," and rest between the strokes. That is the way to paint the picture stroke by stroke. And do not rush, for deliberation gives clearness.

In each thought element, or speech unit, select some word or words (the thought centers) for special stress of the voice. These

emphatic words should receive special emphasis, while the rest of the unit should be unstressed. Why? No artist makes his stroke equally heavy throughout its entire length. It is light here, and heavier there, and light again here; thus he introduces shading into his lines. To emphasize all is to emphasize none. The artistic speaker emphasizes only the most important things in his stroke. This adds force.

Let me repeat: Rest between the strokes. This brings us to the importance of the pause. Remember, there is no punctuation in spoken discourse, save as it is introduced by the judicious use of the pause, aided to some extent by inflection. The artist pauses between strokes to note the progress of his work, to see it taking form upon the canvas; but this reason is not to be strongly stressed at this point. The great purpose of the pause is to teach repose of manner, balanced judgment, wise method of procedure, mastery of the situation. For the speaker it means poise, balance, ease. So far, the painter has taught us the three fundamental principles of phrasing, emphasis, and pause. These are the first things to learn in word-painting. They contribute the rhetorical qualities of clearness, force, and ease.

But there are other principles to learn. The wise artist does not crowd his canvas. He portrays only such characters as will contribute directly to the end that he has in view; and he groups these characters so as to yield only one center of interest. The wise speaker follows his example, and gains the principles of selection and unity.

Again, the wise artist arranges his characters in the order of relative merit; main characters in the foreground, minor characters in places less conspicuous. Every picture must tell its story most easily, most naturally. First things must come first, must first strike the eye and hold the rapt attention; details may well be left for subsequent study. The wise speaker will ponder well these facts, will catch their essential teachings, and will learn the principles of subordination and harmony.

Again, the artist carefully chooses his colors, giving to his characters balance and contrast. The speaker follows the same painstaking course in the choosing of his diction. The artist is sure to

mix correctly the pigments for his use, and the speaker uses what today is called tone-color. The artist watches closely the development of his picture theme; it is fascinating to see the child of his brain take visible form under the skill of his painter's pencil, the second picture growing upon the canvas to correspond with the first picture, the picture of his fancy. So the speaker may have as enchanting a mental process, as fascinating a study, as he watches his picture grow in the minds of his hearers. The speaker may see the child of his imagination reproduced—a second picture, as it were—as the hearers catch his vision, think his thoughts, and become like-minded with himself. This is the true object of public speech, the real attainment that he has set himself as a task to be accomplished. When he can see that second image—their image—corresponding with his own, his task is complete, his speech is a success. This second image marks his conclusion.

Thus, we have traced the speech from introduction to conclusion; and we have found in painting, as a prototype, that which has suggested to us, naturally and directly, the rhetorical qualities which we recognize as clearness, force, ease, selection, unity, subordination, and harmony—the principles upon which public speech is based, and the criteria by which it is judged. We have also had references to the opportunity of the public speaker, and to his limitations; to his diction, the material in which he works; to his tone-color, the quality of his voice as an effective instrument in the word-painting; as well as brief allusions to his chances for success for making his picture effective and durable.

QUESTIONNAIRE ON DEBATING

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University of Texas

PERMIT us, at the outset, to express to our co-workers a sincere appreciation for their generous spirit in replying to our questionnaire of February 10. We never before realized how much character and personality could be expressed on one sheet of paper. Every reply revealed a volume of information not called for in our questionnaire, and it wasn't all in writing.

Some desired to know what recondite designs we had in soliciting such information from peaceful colleges; a few seemed fearful lest we prove to be spies for the enemy; a number were skeptical about the possibility of any good coming from such publicity; a few omitted so many answers that their replies were not very helpful; while others, not content with merely filling out the blank spaces on the sheet, wrote at length, explaining in detail their coaching systems.

The questionnaire was sent to about fifty of the most prominent colleges and universities. Forty-five replies were received. This inquiry was prompted by an innocent curiosity to know what other institutions were doing in regard to a question of interest to every school in the country. Again, some of our own debaters had expressed a dissatisfaction with certain phases of our local debating system. On the other hand, there were certain reforms that we desired to initiate, and such changes would be more likely to meet with approval if we could point to prominent universities now successfully using such methods. "Keep your feet forever on a fact," said Emerson, "only then are you invincible."

In writing up this questionnaire it has seemed best to omit, as far as possible, the names of institutions and instructors, in the belief that replies were sent in semi-confidence; though many schools may be justly proud of their systems and we are sure will offer no objection when reference is made to them. We shall,

therefore, in the main, confine our efforts to percentages, summaries, and suggestions.

1. In reply to the first question, Do you have a debating coach? 80 per cent answered in the affirmative. Only three of these institutions have what might be termed "special coaches," men engaged for the debating season only, and who act in a capacity not dissimilar to that of a football coach; they are engaged for the specific task of developing a debating machine that will *win*. The employment of a professional coach is attended with so many possibilities of evil that we are glad that his "days are in the sere and yellow leaf." If it is undesirable in athletics to have a special coach whose position depends on developing a winning team, and who is prone to resort to fair means or foul to succeed, is there not an equal danger in the "alumni coach" in debating whose reputation depends on turning out a winning team?

Of the 80 per cent who have coaches of any kind, 56 per cent are from the department of public speaking, 36 per cent from the department of English, and the remainder from the departments of economics and political science. Some schools taboo the term "coach," and prefer the expression "faculty supervision." Foremost among these is the University of Michigan. "Faculty supervision" is a happy phrase and points in the right direction. Faculty supervision usually means that some member of the faculty acts in an advisory capacity, as a consulting expert. This duty usually falls on a member of the public-speaking faculty, who is held responsible by the rest of the university for the supervision of debating. Fifty per cent of the schools stated that other instructors outside of the public-speaking faculty aided the debaters directly. Though logically the department of public speaking should take the initiative and assume direct control, we feel that every member of the faculty should share in the responsibility as well as in the honor of producing worthy representatives of their institution. The debaters represent the university as a whole, not one special department. Why not have a faculty committee composed of one member from each of the departments of public speaking, English, history, economics, law, and sociology to supervise all forensic contests?

2. Only one institution reports that the debaters are selected by a literary society; general tryouts have won the day in practically all large institutions. It would be interesting to know what percentage of the entire student body enter these preliminary contests. The percentage must of necessity be small; but should it not equal the number who try out for football? In the University of Texas the number entering the preliminaries for the intercollegiate debating teams constitutes about 3 per cent of the entire enrolment.

Some institutions reduce their lists of candidates by means of a series of contests. A few select the teams at once, others have a subsequent tryout to select the teams and the alternates. Members of the faculty, for obvious reasons, act as judges in these contests; a few schools use alumni.

3. Who selects the team from the squad? The object of this question was to determine the extent of the power of the coach. Forty-four per cent delegate this task to the coach; the remainder to faculty judges, alumni, and "outside" judges.

4. The average length of time elapsing between the choosing of the team and the intercollegiate debate, that is, the time for special preparation, is eight weeks. The range is from four to sixteen weeks. A long period of preparation is usually rewarded with college credit.

5. How long before the debate does the debater know upon which side he is to speak? That is, how much pressure is, by this particular device of uncertainty, brought to bear on the debater to make him know both sides of the question? In some schools, Harvard and California for example, the student frequently does not know which side of the question he is to defend until a week before the debate. This encourages him to acquire a thorough knowledge of both sides of the question. In one-third of the schools the student knows upon which side he is to speak as soon as he knows that he has made the team. The average length of time elapsing between the selection of the team and the time the debater knows upon which side he is to speak, in schools having a definite period, is three and one-half weeks; while the average length of time of specific preparation on a definite side is six weeks.

6. Who determines the side each speaker shall take? This is a question that has received considerable attention since the first intercollegiate debate between Harvard and Yale twenty-four years ago. Out of it rises the question: Should a student speak on the side of a question contrary to his convictions? Professor G. P. Baker, of Harvard, answered this to the satisfaction of all who know college students when he said, "Few college students have any deep convictions on public questions." Again, expediency is a factor that must be considered. Suppose that in a general tryout two teams of three men each are selected to represent the university. Perhaps all of these favor the affirmative side. It is perfectly obvious that one-half will be obliged to debate the side they do not favor. The questionnaire showed that in 37 per cent of the schools either coaches or faculty members determine this question; in 50 per cent the debaters are consulted and given their preference where conditions permitted; in 3 per cent the students arrange this matter themselves; and in two schools lots are drawn for sides.

7. Who determines the order of the speakers on a side? The replies to this question did not materially differ from those given to question 6.

8. Granting college credit to debaters is not always expedient. Three points are involved: (1) the amount of work accomplished, (2) the department to which it should be credited, (3) the problem of duplication. Forty-four per cent of the institutions replying give credit varying from one to three hours, on the basis of a requirement of 120 hours for graduation. The average of credit is given as about two hours. Some institutions enrol the student in the second semester for a seminar in debating. Schools not having a department of public speaking are at a disadvantage here. Credit is sometimes given in English. But the work of a student who makes the team year after year still remains a problem. Instructors interested in debating will agree that 90 per cent of the students preparing for an intercollegiate debate work very faithfully, and many believe that they should be rewarded with college credit. Twenty-four per cent grant credit to alternates. The amount of this credit is usually the same as that given to members of the team.

9. Thirty per cent give prizes to debaters; this is a stimulus to enter the preliminary. These prizes range from \$12.00 for first prize and \$10.00 for second, to \$100.00 for first, \$100.00 for second, and \$50.00 for third. The latter group is offered at the University of Texas, which has been rather fortunate in securing prizes for contestants, thanks to the efforts of Professor E. D. Shurter. Fifty per cent give medals to individual debaters. A few give college letters, some cash donations, some gold watch charms. In some places one of the rewards the debaters look forward to is eligibility to membership in Delta Sigma Rho. Two universities give medals to their winning teams only. The logic of this escapes us.

10. The average squad or team meets for practice three times per week, averaging 6.4 hours per week, during a period of 7.5 weeks. Some meet weekly, many semi-weekly, and a few daily. The longest period of preparation is eighteen weeks; the shortest, three weeks. The number of hours each week ranges from one to ten. The banner school is the University of Oklahoma, with a total of 270 hours of preparation.

11. The nature of the "workout" in preparing for the debates usually consists in reports on assigned reading, discussions, brief-drawing, and practice debates on the main question or definite phases of the question. This period presents an excellent opportunity to practice extempore speaking.

12. Eighteen institutions report two men on each team, and twenty-seven report three-men teams. The expense of traveling limits the number of men per team. The average number of teams is three. Five universities report five teams and five debates annually. The University of Wisconsin has from four to six teams annually and an equal number of debates. The University of Texas this year has four teams and six debates. The University of Colorado has six teams and six debates. The University of Southern California has four teams and eight debates. The University of California has one debate. Most of the eastern colleges maintain only a triangular arrangement. De Pauw University has six teams and twelve debates, and the University of Indiana has fifteen teams and fifteen debates. The debates of the last two

universities are a feature of the department of extension and are not necessarily intercollegiate.

Every college can usually put out one or two fairly good teams. Increasing the number of teams decreases the chance of winning. It is encouraging to learn that many schools sacrifice their chance of winning in order to secure an increased interest in debating. There is a direct ratio between the number of men that make the varsity teams and the interest taken in forensic contests.

13. The average length of the main speeches is fourteen minutes, of the rebuttal speeches 5.6 minutes. Cornell has the shortest three-men schedule, with nine minutes for main speeches and six minutes for rebuttals. However, a number of others have ten minutes and five minutes. Institutions having long two-men schedules are: Johns Hopkins with fifteen minutes and ten minutes; Reed College and the University of Georgia have twenty minutes and five minutes. In the University of North Carolina each speaker has twenty-five minutes to be divided as he sees fit, with the provision that not more than ten minutes can be used for rebuttal. We are inclined to believe that rebuttal speeches should occupy at least one-half of the time; they afford the best test of a debater's ability and are more interesting to the audience. Long main speeches and relatively short rebuttals turn a debate into a declamation contest.

The University of Texas this year is trying a new two-men schedule. After the four main speeches of fifteen minutes each, the order is as follows: affirmative, seven minutes; negative, eight minutes; affirmative, seven minutes; negative, eight minutes; affirmative, three minutes in rejoinder. This program is meeting with success in the state interscholastic debates.

14. Only four schools replied that their main speeches were memorized. About 75 per cent of the rest memorize part of their speeches. Many use the "block system," which insures versatility, permitting apposite adjustment to unanticipated arguments of the opposition. The extempore method is doubtless best for experienced debaters, and should be encouraged at all times. It might be of interest to note that small colleges have no monopoly on "canned" speeches.

15. For intercollegiate judges, 75 per cent give preference to the legal profession. A few confine themselves to college professors, and a still smaller number select teachers of public speaking. The unavailability of the latter prevents their being selected more frequently. But, in the litany of our fathers, from ministers of the gospel and superintendents of schools as judges in intercollegiate debates, good Lord, deliver us! One university which has solved this problem of judges answers, "Thank Heaven, we haven't any!"

16. Are judges essential for intercollegiate debates? We are pleased to report that 32 per cent, or nearly one-third, of the instructors directly interested in debating, answered in the negative. This vote exceeded our fondest expectations. We have renewed our faith in a coming millennium for the public-speaking instructor. A few replies to our questionnaire might be of interest:

"No; yet they help to set good or bad standards." Verily, good or bad standards.

"Not essential but desirable."

"A necessary evil."

"No, but very desirable."

"Yes, except where teams never debate at home."

"Yes, sorry to say, contestants want a decision."

"Judges should know what debating really is."

"No! No! No!"

If a debate is considered merely a formal game, a decision might be an essential factor, since in every athletic game one side wins. But here is a point that might be given a second thought: From the standpoint of a game, a debate (*de-batuere*, to beat) may be considered an intellectual combat and is in many respects analogous to a prize fight. New York has passed a law that only no-decision fights may be matched within its borders; yet everyone knows that in the recent Willard-Moran bout interest and enthusiasm did not diminish because it was staged in New York instead of New Orleans. But why consider intercollegiate debates merely intellectual and academic contests? Should college men always play for the sake of the game, or for a chance to win? Or should they devote their energies to a search after truth, and the mastery of problems of immediate value, or to mediate preparation for post-collegiate

duties? Little objection would be advanced if someone should contend that forensic training in colleges may as well be sugar-coated as physical training. As long as it is considered a game, however, an obvious end will be to win; and as long as winning is the goal, we strive to little purpose in attempting to eradicate the evils inherent in contests of this nature. Remove the false incentive, and many ethical points now in question will solve themselves.

17. Forty-two per cent of the institutions finance their debates through university appropriations; 15 per cent by student appropriations; 15 per cent by admission fees alone; and four schools report a blanket tax. One university depends entirely on gifts from alumni. Loyal alumni, to raise from \$200 to \$350 annually! A few place the burden on the literary societies, while others trust to a combination program of taxing literary societies, charging admission to contests, begging from alumni, and supplicating friends.

The average annual amount raised is \$300; amounts range from \$25 in the University of California to \$1,000 in the University of Oklahoma.

18. A debater is interrupted by a question from his opponent; if the debater answers the question, should he be allowed extra time? Thirty-seven per cent answered "yes," 11 per cent answered "no," 53 per cent were non-committal, while 46 per cent replied that interruptions should not be permitted. One professor thought that interruptions did such violence to the ethics of the occasion that the interrupter should be spanked by the chairman. It would be interesting to know upon what ground many based their decisions.

To those who regard a debate as a formal game, an interruption is about as welcome as the voice of father used to be at four o'clock on a zero morning. Those seeking a parliamentary precedent, or a parallel analogy in practical life, believe that the question of interruptions cannot be decided with any positive finality.

Our legislative assemblies permit one member to interrupt another member on a question of personal privilege, a statement of fact, or to obtain permission to ask a question of the member who

has the floor. In the last-named case, the chairman refers the request to the debater, who has the prerogative of yielding or not yielding for a question, as he may think best. In either case his time is not extended, except by vote of the assembly. Sometimes, however, the presiding officer extends the time on his own initiative.

We are informed by authoritative jurists that in the final arguments in a case at law interruptions seldom occur, but are permitted. The judge determines the relevancy of the question and grants or denies the request, *ex aequo et bono*, each case being decided on its merits. Time for such interruptions may be charged to the speaker, the judge being the sole arbiter. A few minutes more or less in an hour's argument is seldom taken note of. We find this ruling in our National Congress:

The Chair will state that if any one desires to interrupt the member who is speaking he must rise and address the Chair and get permission. . . . It is entirely within the discretion of the member occupying the floor in debate to determine when and by whom he shall be interrupted.¹

In further proof that this is an open question we shall take the liberty to quote from two authorities who replied directly to our question:

In the course of a debate, it is a matter for the debater to decide whether or not he will permit interruptions. The one debating is in command of the time, and the one wishing to interrupt with a question should himself proceed by courteously asking, "Mr. Chairman, will the debater permit an inquiry at this point?" If the debater allows the question, he may ask it. However, it needs to be made emphatic that the procedure should be held to formal lines, and should be taken only through the chairman, always aiming to avoid a direct conversation or logomachy. As to the time element, I should say in general that "time out" should be allowed for the question but not for the answer; or to be more rigidly exact would be to take time for the question from the one interrupting the debater.²

It is proper to ask an opponent for permission to ask a question. He may consent or decline to be interrupted. If he consents, the interruption is charged to his time. If this were not so a speaker could keep the floor indefinitely by having his friends ask him questions that he wished to discuss.³

¹ Hind, *Precedents of the House of Representatives*, V, 30.

² Professor F. M. Gregg, author of *Parliamentary Law*.

³ H. M. Robert, author of *Robert's Rules of Order*.

In applying the above facts and principles to intercollegiate debates, it seems just and practicable that (1) there should be no interruptions by the opposition as long as the program grants an opportunity to reply; (2) if there remains no definitely scheduled opportunity the speaker may object to a statement of facts, ask a question, or reply to a question after obtaining the floor in a parliamentary manner; (3) before permitting a question by an opponent, the chairman should first obtain the consent of the debater who has the floor when the interruption occurs; (4) the chairman should be the sole judge as to charging time. If the question is pertinent and the debater replies, his time should be extended, eminent authorities to the contrary notwithstanding. This would act as a check on frequent interruptions and trivial questions, for an inquiry well answered is a feather in the hat of the debater who replies to it; while to decline to answer a question might reflect unfavorably on the debater on the floor. General Robert's reason is not applicable to intercollegiate debates. On the other hand, interruptions add interest to any formal discussion, and are enjoyed immensely by the audience. Debaters sometimes forget that they owe something to their audience.

19. There are five contestants. The ranking system is used. A gets three ones and two fives; B gets two ones and three twos. Who wins? This query was added to get some light on the so-called "ranking system." It appears that there is no unanimity of opinion among those whose use this system. Thirteen gave the decision to "A," nine to "B." Four stated that they did not use the ranking system, but the percentage method. The writer has a strong conviction against the percentage system, except in case of final resort when two contestants tie in rank. Nineteen had no definite opinion on the matter. Some form of the ranking system is certainly desirable. The question is, should a majority of first places win? More answered "yes" than answered "no." Those answering "no" evidently believe that the sum of the ranks of the judges should determine the final ranking. This plan is simple and logical if not just. A few believe that a plurality of ones should designate the winner. Since the inventor of the ranking system is unknown to the writer, let us, in the absence of any voice of authority, reason

together. If a majority of one's wins first place, why not let a majority of two's win second place? This is seldom, if ever, done. If we except the first place, why not the others? If we omit the winner and rerank the rest, we are merely giving second place to the one having a majority of two's. Are two two's and one ten better than two three's and one one? Should no one receive a majority of one's, nor even a plurality, we are compelled to rely on the sum of the ranks. To be brief: there are two distinct forms of this system: (1) let the sum of the ranking determine the relative standing; or (2) let a majority of one's decide who shall have first place, a majority of two's give second place, etc. If no one has a majority, resort to the relative sum of the ranking. Those wishing to pursue a policy of preparedness should qualify the ranking system, designating definitely which form they follow. Which plan is the more just we leave to future generations to decide.

This is an age when every institution must stand a pragmatic test. Intercollegiate debates have not deviated materially from the form set by Harvard and Yale a quarter of a century ago. The time has come when every phase of debating must be given a rigid examination and our love for precedents must not prevent us from applying the pruning-knife wherever a useless branch is discovered, and to graft on new scions whenever expediency commands. The first step in every reform is a knowledge of things as they are.

THE INTERSCHOOL FORENSIC CONTEST¹

ANDREW THOMAS WEAVER
Northwestern Academy

IT IS a very real privilege to present to you as members of the North Central Academic Association the claim of interschool public-speaking contests. Upon your attitude toward this particular line of activity depends its future, not only in the secondary school, but to a large degree in the college as well.

It is my firm conviction that the most important tasks in educational work lie in the hands of secondary-school teachers. The years spent in academy or high school are to most young people the crucial years in their scholastic training, and tastes which are not awakened then, talents which are not stimulated and given initial exercise then, are likely to remain dormant and inert.

How strange it is that those who teach in colleges and universities so often fail utterly to appreciate the extent of their dependence upon those whom they sometimes scornfully term "merely secondary-school teachers." They do not hesitate to insist that we are responsible when students prepared in our institutions are failing to do satisfactory work in their classes, yet, when alumni have made names for themselves, how unhesitatingly do the colleges arrogate all credit.

At the present time my work brings to my classroom students in various stages of the progression from the academy into the graduate school. I am therefore in a position which causes me to feel very keenly the dependence of college and university upon the foundations which we as academy instructors are laying. If you all could visit my public-speaking class down here in the loop, and could hear the testimony of the business men who have tested their school education on the problems of the world, you would establish courses which would begin in all your schools systematic training in this important branch of educational work.

¹ Read at the annual meeting of the North Central Academic Association, Chicago, March 4, 1916.

The time has come, I trust, when one needs to offer no apology in calling the attention of curriculum-makers to the need for effective training in public speaking. There was once a time when such discipline was regarded as the sum total of education, and in its broadest and truest sense there is in that conception but little of error. It seems to me that if there is one ideal which should ever be before us as educators, it should be to draw out and refine that power by which knowledge grips the needs of the world. This power is none other than that of adequate, persuasive expression. When we develop the thinking apparatus and pay no attention to the perfecting of this faculty we leave our students in solitary confinement and doom them to the poverty of individual resource. In the affairs of life the will is the operating agent; knowledge furnishes the fulcrum, but the power to express is in the last analysis the lever by which the mass is moved. Any scheme of mental discipline which leaves out of its consideration the value of begetting and strengthening the ability to express, to just that extent renders the knowledge imparted sterile and inactive. Wise was the poet who said, "Who lacks the power to shape his thought, I hold were little poorer if he lacked the thought."

As teachers of public speaking we have almost lifted from us the sometimes merited reproach of teaching something artificial and valueless. At different times and in different places our work has been called oratory, elocution, and expression. I do not mean to cast aspersion upon these names, nor reproach upon you whose departments are thus denominated; but I do feel that the names are unfortunate, carrying with them misconception as to the ultimate values to be sought in speech-training. There are doubtless values in dramatic expression—no one is more willing than I to acclaim the virtue of training in effective reading and declamation—but these things must not be placed on an equality with the oral expression of original thinking and feeling.

Speech training should mean much more than providing students with the ability to stand before an audience, and declaim well-known selections. It should mean even more than the ability to declaim a memorized original essay. Declamation and dramatic or interpretive reading may help in attaining the goal; certainly they

will, if skilfully used with that end in mind. The ideal to be attained is fluency and effectiveness in discussing subjects extempore, a faculty which can be carried without loss of efficiency into every social relationship and into everyday colloquy. Our first aim should not be to make orators; it should rather be to make speakers. The resultant of speech-training should always be "a creature not too bright or good for human nature's daily food." A school can have no greater recommendation than is to be found in a graduate who combines a disciplined thinking mechanism and a moralized will with adequate powers of expression.

"But," you ask, "what has all this to do with interschool contests on the platform?" I have said what I have as to the ideals to be attained in speech-training because I feel that we can make these interschool contests of maximum service only when we know definitely what we are seeking. These contests vivify all intraschool activities in the lines affected. Back of every contest there is, or should be, a blessing widely disseminated among the students in the schools represented. If we are to make these contests what they may be to us, we must decide upon paramount values and must endeavor to give uniformity and standardization to our best as it appears in the final contest. If we want to send to interschool contests representatives trained in dramatics, well and good. If representatives are to be polished declaimers, so be it. If, however, they are to be straight-from-the-shoulder speakers, using vocabularies which fit them and their thoughts, earnestly seeking to convince and persuade by use of the means commonly employed by intelligent young men and women in conversation, then let this be our avowed aim. But whatever we do, let us agree. It will mean much to the work within our schools and will infinitely improve the contests.

I have said that these interschool contests mean much to our intraschool affairs. They hold before the students something definite and tangible as a reward for endeavor. The students chosen to represent the institution feel that they have achieved a real distinction in the eyes of their fellows. As we grow older, we often fail to estimate correctly the impulse which this gives to students in their work. Preparation for the home contests,

preliminary and final, takes on the characteristic of spontaneity which lifts it far above the level of plodding which accompanies most of the work done by students. The competent instructor can make the weeks of preparation a time of incalculable benefit to the student. Ask yourselves how often it is that your students work spontaneously, without prodding and encouragement? Yet they do work that way in making ready for the debate and the oratorical contest, both before and after the school representatives are chosen. This spontaneity of interest and attention raises the function of the teacher out of the maze of discipline and taskmastership into the ideal condition where teacher and student are co-workers, with the student eager to obtain the counsel to be derived from the larger experience of the teacher.

Permit me now to say a few words as to arrangements for inter-school contests. First, let us view the problem as it affects each school separately. The *modus operandi* in selecting the school representatives should have a twofold object: not merely the selection of the strongest candidate, but also the distribution of the exercise, with its values, among the maximum number of students. The second of these two objects receives too little attention from instructors. If it is necessary to choose between getting the most satisfactory school representative and the widest possible diffusion of the opportunities involved in the preparatory work, we as coaches are very apt to ignore the latter. If, however, we are to reap the greatest educational results, we must always give precedence to this broader ideal.

Announcement of the contest conditions should be made as early as possible in the year. Prizes, either in money or medals, should be provided. We should always remember that "Youth is bought more often than begged or borrowed." Every effort should be made to enlist the maximum number of aspirants in the preliminary work.

Contestants should be urged to select subjects on which they can say something worth while. There is unfortunately a sufficiently large element of unreality and artificiality about contests even when the speeches are not on subjects of which the speakers can have no first-hand knowledge. Let us insist upon having

speeches carrying something of original thinking and personal feeling. Let us get our students away from settling in fifteen minutes problems which have baffled master-minds through ages. Let us not train up new generations of those whose theses deal with "the gravest problem which America has ever faced," and of those who can add to the fifty-seven excellent reasons which we have all heard assigned for Rome's downfall.

If the winner of the home contest is to represent the school in interschool contests, it seems to me that the coach should always act on the board of judges. If a school is so shortsighted as to judge the coach's work by the contestant's failure or success, then I believe that he should be vested with the sole power to pick the school representative.

Coaching in the construction of the oration, it is superfluous to add, should never go farther than criticism or advice. If it ever goes farther than this it is usually indicative of the tendency on the part of institutions to discredit the coach's work when his protégé fails to bring home the medal. Certain it is that ideal ethics will not prevail until the false standard by which coaches are now judged has disappeared.

Now, as to the arrangements for the contest between schools: Five or six schools should form a league for the purpose of holding annual contests. It is eminently desirable that the management of interschool dealings, finances, the securing of judges, etc., should be in the hands of faculty members. Although there is doubtless much valuable experience to be gained from student management, the loss in efficiency throughout the organization more than offsets the benefit.

When we come to the question of judges, we touch the weak spot in oratorical-contest work. I have no panacea to suggest for the prevention of error in judging. But I do think that there are some things we can do to improve the quality of decisions.

The common method of judging is to have a bicameral board: one group judging the manuscripts, while the other rates the speakers on their delivery. I believe that this system makes for confusion and the setting up of false standards. We need to remember that a speech cannot exist apart from the delivery of it,

and that it is not fair to grade a speech by a manuscript prepared in advance. What sounds well when spoken does not necessarily read well, and the converse is quite as true. Copies of contest orations might be filed with the league secretary a reasonable length of time prior to the contest, in order that eligibility may be determined. The judging might be done more satisfactorily by a single group present at the contest.

Before the contest, judges should be furnished with some instruction as to the standards to be employed in rating the speakers. They should be asked to take definite account in their marking of certain constituents of good delivery, e.g., logic of speech, voice, posture on the platform, attention of audience—at least those elements upon which the schools involved could agree.

Professor Dennis, of Northwestern University, at the last annual meeting of the National Association of Academic Teachers of Public Speaking, proposed that judges in oratorical contests should be presented with a statement from each contestant as to his purpose in the speech. He says that if a judge knows what a contestant is shooting at he can better judge whether the latter hits the mark. This might prove a valuable innovation, and certainly we cannot refuse it thoughtful consideration.

In the average school, the debate work is worth at least six times as much as the oratorical work, on account of the number who receive the training for the final contest. Who can estimate the effect of four months of intensive study on a question that is worth while under the competent guidance of a faculty coach?

If there are debating societies within the school, as there should be in every school, they should be utilized to good advantage in the preparatory work. If you are fortunate enough to have three societies, let each have two teams and debate under the triangular arrangement. If you have but two societies, you may still have four teams at work by having a dual intersociety affair. A prize should be offered to the winning society.

After the interschool debates it is well to have an open tryout for the selection of the teams. The men who have been through the intersociety debates will naturally have the advantage in the open trials, but occasionally new material will be brought out which

makes the contest which is open to all advisable. I never make any attempt to conduct the trials through team debating. Each man is given two chances to speak briefly—the first time for a constructive argument, the second for rebuttal of any point presented by the speakers on the other side. It is a good plan to select four men for each team, three who shall speak, and a fourth to serve as alternate. The four chosen may with excellent results be kept in suspense for a time as to which is to act as alternate. After the alternate is designated there should be assigned to him the work of hunting up new material for his team, and serving as best he can in figuring out vexing problems while the three speakers formulate the case. The alternate is to be rewarded for his work by a medal, as are his team-mates. A team proceeding without an alternate may at any time be left in a critical situation through the disqualification of a speaker.

The part played by the coach in molding the debating ideals of his protégés should be to him a sacred opportunity. Students should be taught to play the game earnestly, but always fairly, generously, and above all truthfully. They should be warned against quibbling and all forms of chicanery, and failure to observe these warnings should cause the removal of the offenders from the team. They must be taught the hidden menace which lurks in excited, extravagant statement. They should learn to carry the finest type of courtesy to the platform, to exercise restraint, and to maintain a gentlemanly attitude under trying circumstances. All these things can be brought about by a coach whose heart is fixed on the proper ideals in the work, and who places education above the winning of decisions.

The triangular-league plan offers the most satisfactory organization for the conduct of interschool-debate activities. It simplifies the coaching problem somewhat when each school can have two teams pitted against each other.

To my mind the ideal debate judge is one who understands the technique of debating. Debating is in a certain sense a game, and how can it be judged by those wholly ignorant of the rules of the game? A few years ago I submitted to a school which we were to meet in debate a list of nominees for judges. I sent them the names

of six graduate students in one of our universities. The men were all members of Delta Sigma Rho, the honor debating society, and all had had extensive debating experience. The coach to whom the list was sent rejected the names on the ground that older men were to be desired. I then asked him to submit a list to me, he sent me the names of six men, legal or devout, none of whom had any special knowledge of the technique of debating. It is my opinion that we can get the least prejudice and the ablest judging by selecting for our jury men with recent debating experience. Judges should always render their decisions without consultation and by signed ballot. I firmly believe that asking the judge to state in writing the reasons for his decision is of distinct value in getting more thoughtful and acceptable judging.

I am reluctant to close without a word or two about our relations one to the other as institutions of learning. We are rivals, yet co-workers. No matter how close and earnest our rivalry may become, let it never lead us as faculty members into unkind and unjust feeling. How apt we coaches are many times to be suspicious of one another! How wary we are in answering one another's questions, and how often we read unfriendly purposes into the actions of those who should be above our petty suspicions and jealousies! How are our students to learn magnanimity toward rivals, when we set them poor examples?

May we not approach the whole matter of interschool contests in the spirit of co-operation and fellowship? With agreement as to the true ideals in the work, with appreciation of its value to our students, and with a feeling of sympathy for fellow-teachers facing common problems, let us determine to put interschool forensic contests upon the highest and best possible basis.

MAJORS AND CREDITS IN PUBLIC SPEAKING

MRS. ALICE W. MACLEOD
University of Montana

SOON after I began teaching public speaking I became desirous of knowing more about the problems confronting other teachers of this subject, about their convictions in regard to the relative place of our work in the university curriculum, and about the rules and regulations governing the results. When I was offered space in the *Quarterly* for the publication of the information gathered, I was very sorry that I had not given more thought to the matter in the beginning. I am sure I should have asked further questions, thereby making the report of more value. I tried to make up for this lack of foresight by sending the questions to approximately forty other institutions. Many of the answers came promptly, some were delayed, and others have not yet arrived. Because I waited to receive answers from all the institutions addressed, my tabulation has been delayed longer than it would otherwise have been.

I regret that it is impossible to give in the accompanying table all of the material I have gathered, as in many instances letters of explanation and information on other points accompanied the answers to the questionnaire. I shall endeavor, however, to make the report as complete as possible, since I am quite aware that we are all interested in the points brought up for consideration.

Some of the answers do not seem clear and conclusive, owing either to lack of clearness in the question or to haste in answering—most probably to the former. In these instances I have given the most exact answer deducible from the words used. Some questions were not answered at all, but in most instances the answers to these can be inferred from the information given.

Where the answer to question No. 2 is "yes," and the diploma is not indicated, it may be understood that a major is allowed to

Institution	1. Credits	2. Major	3. Head of Department Constructive or Interpretative	4. Department of English and Public Speaking Separate	5. No. of Teachers	6. Private Lessons
Alabama, U. of	7	No	Both	No	1	No
Amherst Col.	6	No	Both	Yes	2	No
Arizona, U. of	3	No		No		
Arkansas, U. of	10½	No		No	0	
Atlanta, U. of	2	No	Latter	No	1	No
Baylor U.	10	Yes	Both	Yes	3	Yes
Bowdoin Col.	8	No	Former	No	2	No
Brown U.	12	No	Both	No	3	No
Bryn Mawr Col.	12	Yes	Both	No	1	No
California, U. of	16	No	Former	No	6	No
Chicago, U. of	20		Both	Yes	3	Yes
Clark U.	12	No	Former		1	Yes
Colorado, U. of	14	No	Former	No	1	Yes
Colgate U.	22	Yes	Both	No	4	Yes
Columbia U.	8	No		No	1	No
Cornell U.	27	Yes	Former	Yes	5	No
Dartmouth Col.	16	No	Former	No	3	No
De Pauw U.	30	Yes	Both	Yes	3	No
Denver, U. of	No limit	Yes	Latter	Yes	3	Yes
Florida, U. of	None					Yes
Georgia, U. of	None	No	Both	No	2	Yes
Harvard U.	2½	No	Both	No	6	No
Holy Cross Col.	None	No			5	Yes
Mt. Holyoke Col.	1	No	Latter	No	1	No
Idaho, U. of	8	No	Latter	Yes	1	No
Illinois, U. of	18	No	Both	No	3	Yes
Iowa, U. of	30	Yes	Both	Yes	4	Yes
Johns Hopkins U.	6	No	Former	No	2	No
Kentucky, U. of	2			No		No
Leland Stanford Jr. U.	20	Yes	Latter	No	5	Yes
Louisiana, U. of	13½	No	Both	Yes	1	No
Maine, U. of	1	No	Both	Yes	2	No
Michigan, U. of	33	Yes	Both	Yes	6	No
Minnesota, U. of	30	No	Latter	No	3	No
Missouri, U. of	17	No	Former	No	3	No
New York U.	4	No	Former	No	2	No
No. Carolina U.	7	No	Former	No	1	No
Northwestern U.	24	No	Both	Yes	3	No
Notre Dame, U. of	4	No		No	3	Yes
Oberlin Col.	No limit	No		Yes	1	No
Ohio State U.	10	No	Former	No	2	No
Ohio Wesleyan U.	30	Yes	Both	Yes	5	Yes
Oklahoma, U. of	22	Yes	Former	Yes	2	Yes
Oregon Agr. Col.	No limit	No		No	2	No
Oregon, U. of	45	Yes	Latter	Yes	2	No
Pittsburgh, U. of	12	No		Yes	2	No
Rhode Island State Col.	6	No	Both	No	1	No
Smith College	No limit	No	Latter	Yes	6	No
S. Dakota, U. of	40	No	Both	Yes	2	No
Southern California, U. of	15	No		Yes	5	Yes
Syracuse U.	30	Yes	Both	Yes	6	Yes

Institution	1. Credits	2. Major	3. Head of Department Constructive or Interpretative	4. Department of English and Public Speaking Separate	5. No. of Teachers	6. Private Lessons
Texas, U. of	4	Yes	Former	Yes	4	No
Tulane U. of Louisiana	3	No	Former	No	2	No
Utah Agr. Col.	4	No	Both	No	2	No
Utah, U. of	40	Yes	Both	Yes	3	No
Vanderbilt U.	6	No	Latter	Yes	7	Yes
Vassar Col.	None	No	Both	Yes	2	No
Vermont, U. of	None	.....	Both	No	1	No
Virginia, U. of	6	No	Former	No	1	Yes
Wells Col.	1	No	.....	No	1	Yes
Wellesley Col.	7	No	Latter	Yes	3	No
West Virginia, U. of	30	Yes	Both	Yes	1	Yes
Whitman Col.	6	No	Both	No	3	Yes
Williams Col.	None	No	Both	No	1	No
Wisconsin, U. of	28	Yes	Former	Yes	7	No
Yale U.	4	No	.....	No	1	Yes

count toward whatever bachelor degrees are given. The Universities of Michigan, Wisconsin, Cornell, and Ohio Wesleyan give, in addition, the A.M. degree. The Syracuse University Graduate School allows sixteen hours' credit in public speaking to count toward the A.M. and Ph.D. degrees. The questions sent out were as follows:

1. How many units of credit do you allow, toward a degree, in public speaking?
2. Do you permit students to take their major work in public speaking?
3. Where there is a separate department, does the head of the department teach the constructive courses (I mean the self-expressional line of work) or interpretative reading and dramatic expression?
4. Are the departments of English and public speaking in your university separated?
5. How many teachers are employed in your department of public speaking?
6. Do you offer private lessons?

The one unit of credit allowed in the public speaking department of the University of Maine covers all the courses offered, consisting of five hours a week for one year. This course includes an elementary course in public speaking, one hour; debating, two hours for one year; and elocution and oratory, two hours for one year.

At Notre Dame each student must receive a passing-mark in four units of public speaking in order to obtain a degree in the departments of English, journalism, political science, or law.

The department at Bryn Mawr is called the department of spoken English; at Vassar and Mount Holyoke, the department of English diction; and at Wellesley, the department of reading and speaking.

Three prominent professors express their belief that the practice of giving private lessons for pay should be deprecated in our colleges.

The University of Florida neither requires nor gives credit for work in public speaking, and an extra charge is made for instruction. There are five active literary societies in which debates are frequent. Oratorical and declamatory contests occur annually.

The following universities have separate schools of oratory where courses are offered independent of the colleges of liberal arts: Northwestern University, University of Southern California, Syracuse University, Vanderbilt University, and Ohio Wesleyan University.

The following institutions do not have departments of public speaking:

1. Wabash College. (Students are permitted to secure special training for intercollegiate contests.)
2. University of Arizona. (A course is given by a member of the English department.)
3. University of Mississippi. (Chair of oratory abandoned this year.)
4. George Washington University. (Work in public speaking is encouraged.) The faculty has supervision and jurisdiction over debating clubs. On recommendation of the Debating Council, a half-credit is given toward an A.B. degree.
5. New Mexico. (Instruction in debate is given.)
6. University of Tennessee. (Each year a coach is engaged for several weeks to train the members of the debating teams.)
7. State Agricultural College of Washington. (Public speaking is a phase of the English work, and is an element in every English major course.)

SOME FUNDAMENTAL FACTS IN VOICE PRODUCTION¹

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SOME thirty years ago the writer had the good fortune to hear the elder Salvini in Shakespeare's *Othello*. He had as support some of the leading actors and actresses of that time. As Salvini himself spoke in Italian, while the members of his company spoke English, the writer was able to understand perfectly everyone but the great Italian actor. However, the acting, the voices, even the names of Salvini's company have disappeared from memory. On the other hand, in regard to Salvini's voice, the great variety of tone qualities, the remarkable changes in volume, the wide range of pitch—which made possible the most effective use of inflection—remain almost as vividly in mind as though heard but yesterday.

This full use of the three elements in voice production, namely, pitch, volume, and quality (which Salvini possessed), enabled him to express the whole gamut of emotions through love, fear, hope, happiness, doubt, jealousy, hatred, bitterness, anger, fury, and lastly sorrow and grief, in such a way as to make a lasting impression on the minds of his listeners. It must be kept in mind that the meanings of the words played no part in the effect of his acting, as they were unintelligible to the great majority of his hearers. It was this full use of the capabilities of his voice mechanism which enabled Salvini not only to hold the attention of a foreign audience, but clearly to impress upon their minds the particular feelings and emotions which he experienced.

It is a fact that any interference with the production of the voice diminishes one's capacity for feeling the various emotions. Interference means conscious action. Without interference the voice mechanism is controlled subconsciously, leaving the conscious mind free to be played upon by the emotions. Under these

¹Read at the seventh annual meeting of the Eastern Public Speaking Conference, Princeton, N. J., April 24, 1916.

conditions the voice mechanism when fully developed will provide any requirement in volume, quality, and pitch which the particular emotion demands.

From the foregoing, it is evident that the correct action of the voice mechanism is the most important qualification of the public speaker.

A fact may be defined as something which is in accord with the experience of every normally constituted human being. Karl Pearson states: "Speaking generally, the physical instruments of thought in two normal human beings are machines of the same type, varying, indeed, in efficiency, but not in kind or function. The universal validity of science depends upon the similarity of the perceptive and reasoning faculties of normal civilized man."

A true science must be based upon these facts, or the accumulated experience of rational men. A fundamental fact is one which is essential to the evolution of a true science. Unless all of the fundamental facts are taken into consideration in this evolution, the science will be incomplete, and the art which is based upon it will be defective.

The purpose of the present paper is to describe briefly some of the fundamental facts of voice production, and to point out that they have not been taken into consideration in teaching the art of voice production. The first great fundamental fact to be considered, and the one which must be kept in mind at all times by those engaged in the teaching of voice production, is that *voice is air-waves*. The writer firmly believes that most of the mistakes which have been made by those engaged in voice teaching are due to the fact that this one fundamental truth has either been ignored entirely, or forgotten during the consideration of the mass of minor facts which must engage the attention of the voice teacher. Many people consider that the voice and its production are something subtle, mysterious, and intangible, something which cannot be comprehended by the ordinary individual but which can be understood and carried out only by specially gifted persons. If this were true, there could be no such thing as a science of voice production, since we have already seen that a true science must be based upon facts, and the latter are the result of common experience.

Air-waves are precisely as tangible and as capable of measurement as a chair, a table, or any other material object. Until we can measure a thing we cannot describe it definitely or concisely, and hence we can have no real or practical knowledge of it. Lord Kelvin tells us: "We can have no real knowledge of a subject, at least this knowledge cannot be dignified by the term 'science,' until we can apply mensuration to it." This fact must then be kept in mind at all times: namely, that air-waves or voice tones are real, tangible things, and can be measured, computed, and described like any other material object.

Another fundamental fact is that the production of voice or air-waves requires the use of a mechanism, and that the latter is made up of certain essential parts: first, a vibrator to originate the air-waves; secondly, a pitch mechanism to determine the rate at which they are originated by the vibrator; and thirdly, a resonance mechanism to amplify the air-waves for volume and quality. In the voice mechanism the vocal cords constitute the vibrator, the muscles and cartilages of the larynx form the pitch mechanism, while the cavities of the pharynx, mouth, and nose constitute the resonance mechanism.

The correct action of the voice mechanism consists in the unhampered vibration of the vocal cords, the free motion of the cartilages and muscles of the larynx, and full use of the resonance space. This action gives the natural voice or the voice which nature intended a particular mechanism to produce. Any muscular contraction which prevents the unhampered vibration of the vocal cords, the free motion of the cartilages and muscles of the larynx, or full use of the resonance space is termed an interference. We find that all three factors are interfered with.

The voice mechanism proper is located at the upper end of the respiratory tract, and a part of it is identical with the upper end of the alimentary canal or that part especially employed in the act of swallowing. The mouth and lower pharynx form an important part of the resonance mechanism of the voice as well as the beginning of the digestive tube. When we swallow, the muscles concerned in this act pull the larynx (pitch mechanism) upward and forward, out of the way of the path of the food. The muscles of the soft palate contract, raising it against the back of the pharynx and thereby closing the opening into the upper pharynx and the nasal cavities. The false cords are also drawn together, closing the opening into the larynx and the epiglottis is pulled down over the larynx, thus making this closure more secure. For this reason, when we swallow we cannot produce tone, and the two acts are necessarily antagonistic.

If full use of the swallowing muscles prohibits voice production we may infer that even a slight contraction interferes more or less as the case may be. We find this to be true. Our next step is to discover how this interference is produced. Like swallowing, voice production depends upon muscular action. We have, then, in the throat two sets of muscles whose action is antagonistic. When one set is active the other must be quiescent, or trouble ensues. For example, when tone is being produced the swallowing muscles (those of the false vocal bands, pharynx, soft palate, and back of the tongue) must be absolutely relaxed in order to get the full use of all the capabilities of the vocal instrument.¹

Since the larynx is pulled upward, it is evident that one end of these swallowing muscles is attached directly or indirectly to it, while the other end is attached to some portion of the head or neck. The vocal muscles are attached wholly to the cartilages of the larynx. For these reasons the swallowing muscles are termed the extrinsic muscles and the vocal muscles the intrinsic muscles of the larynx.

The principal forms of interference are, first, the contraction of the muscular fibers of the false vocal cords which prevents the free vibration of the true vocal cords; secondly, the contraction of the muscles of the soft palate which prevents the use of at least one-half the resonance space; and thirdly, the contraction of the muscles of the chin and of the back of the tongue which not only prevents the correct action of the pitch mechanism but also forces the epiglottis backward, thus interfering with the air-waves as they emerge from the larynx.

Every form of interference leaves its impress on the quality of the tone. The ear of the teacher may and *must* be trained to hear in the tone quality the interference with the action of the mechanism. Any harshness or roughness in the tone is due to false-cord interference. Soft-palate interference takes away the bigness and fulness which naturally belongs to every voice. The interference of the epiglottis causes a "muffled" or "covered" quality. This form of interference is very common in contralto voices. When the muscles of the back of the tongue are relaxed, neither the tongue nor the epiglottis will interfere with the progress of the air-waves. When these muscles are contracted, however, the epi-

¹ Quoted from *The Natural Method of Voice Production*. New York: Scribner.

glottis is pushed backward and downward into the path of the air-waves. This shows the foolishness of instructing a pupil to "pull the tongue down and get it out of the way of the tone." These muscles of the back of the tongue and those from the chin to the hyoid bone when they contract pull upon the larynx and thus interfere with the pitch mechanism. This is evidenced by the apparent effort in the production of the high pitches.

The first qualification of the vocal teacher is the ability to detect these interferences. The second qualification is the knowledge of how to remove them. Without this knowledge no one should be permitted to teach voice production.

The causes of interference may be divided into two classes—those due to articulation and enunciation and those due to the nature of the tone-producing and of the interfering muscles. There are two ways in which the articulating and the enunciating muscles interfere: first, by the association of the action of the vocal muscles and the swallowing muscles during voice production, and secondly, by the association of the articulating and the interfering muscles which is established during the act of swallowing. We are now in a position to appreciate that there are three sets of muscles with which the voice teacher has to deal in voice training: (1) the true tone-producing muscles whose action has nothing to do with swallowing or articulation; these are the intrinsic muscles of the larynx; (2) those articulating muscles which raise the soft palate for the articulation of such consonants as the *t* and *k*; which raise and lower the tongue as a whole for the enunciation of the vowel sounds; and also which raise and lower the tip of the tongue for such consonants as *n*, *d*, and *l*; as well as the muscles of the lips which vary the size and shape of the opening of one of the resonance cavities for vowel sounds, and which close the mouth for the production of such consonants as the *m*, *p*, and *b*; and those muscles which raise the back of the tongue (the stylo-glossus and palato-glossus) which extend from the back of the tongue to the styloid process at the base of the skull and from the tongue to the soft palate respectively; (3) the interfering muscles which are not concerned at all in voice production, and only one set of which, namely, the muscles of the soft palate, should be used in articulation.

The ability to remove interference depends upon the knowledge of the nature of the true tone-producing and of the interfering muscles. The extrinsic or interfering muscles are voluntary—that is, they are directly under the control of the will. It is possible to use each one of the interfering muscles independently of all the others. For example, the soft palate can be raised without pulling down the back of the tongue or contracting the muscles of the false cord.

On the other hand, the intrinsic muscles of the larynx or those directly concerned with voice production are involuntary. Their action is not under the direct control of the will. This action cannot be forced, but must be induced. One of these intrinsic muscles cannot act without the others. For example, we cannot place one of the vocal cords in position for producing tone without causing the other vocal cord to assume a like position.

This consideration of the nature of the extrinsic and of the intrinsic muscles shows that any attempt *to do anything* with the voice mechanism directly will cause interference and thus prevent the correct action of the mechanism. This is the fundamental fact underlying the natural method of voice production. It is the great stumbling-block in the path of every teacher and student. Every method now in vogue ignores this, the most important fact underlying the training of the voice mechanism.

At the very outset, the pupil who sings or speaks for the teacher feels that he is doing something out of the ordinary and naturally tries to do the best he can. The fact that he tries involves the use of will, which brings into action the voluntary or interfering muscles. This effort on the part of the pupil is seldom satisfactory to the teacher. The latter then directs the pupil, either by example or otherwise, to sing the tone in some other manner, establishing still further this voluntary action or interference. The case thus becomes hopeless from the start. If the teacher would realize the nature of these two sets of muscles, his method of procedure would be the opposite of this. When difficulty is experienced in producing the tone without interference, the pupil should diminish his tone until the interference disappears.

From the very nature of things a true method of voice development must be in accord with the fundamental facts of voice production—facts which are true for any individual who cares to test them and, hence, are impersonal.

The correct action of the vocal cords depends upon non-interference with their free vibration and upon the proper functioning of the vocal muscles. The free vibration of the vocal cords is interfered with by the action of the false cords, as has been shown. The proper functioning of the vocal muscles depends, first, upon the relaxation of the extrinsic muscles, particularly the chin muscles and those of the back of the tongue; and secondly, upon their ability to hold the vocal cords in position against any breath pressure needed for volume, at the same time regulating the length, weight, and tension of the cords for pitch-changes. In order that this may be done, the vocal muscles must be fully developed. This brings up the whole question of voice development.

As has been stated, the three factors concerned in voice production are the vibrator, the resonance mechanism, and the pitch mechanism. The vocal cords (vibrator) are composed of yellow elastic tissue. No amount of exercise or activity can develop yellow elastic tissue. The vocal cords therefore remain the same size and shape throughout the whole course of correct voice development.

The cartilages of the larynx cannot be developed.

In vocal resonance we have two things to consider: the resonance cavities themselves and the air in these cavities. To develop means to unfold, to increase, to enlarge. All anatomists agree that after maturity is reached the size and shape of the rigid walls of the pharynx, mouth, and nose remain the same throughout life. In the case of the child, these cavities enlarge to the same extent whether the voice is developed through the growing period or not. Muscular contraction to produce temporary changes in the size and shape of the mouth cavity cannot in any way be considered as a development of resonance. These changes simply provide different reinforcements to produce the various tone qualities needed. If the resonance cavities cannot be developed then the

air in these cavities cannot be increased and the development of resonance is seen to be impossible. All that is required to secure full use of resonance is the relaxation of the extrinsic muscles, particularly those of the soft palate.

The size and shape of the vocal cords always correspond to the size and shape of the resonance cavities. Any development in either of these would be detrimental rather than beneficial, as this correspondence would be lost.

Every factor in the voice mechanism, except the vocal muscles, has been shown incapable of development. The problem of voice development therefore narrows itself down to the development of the vocal muscles.

The principles underlying the development of the vocal muscles are precisely the same as those concerned in the development of any muscle.

The fundamental principle of muscular development is contraction and relaxation without strain. The contraction of the muscle forces the blood, carrying the carbon dioxide and other waste products out of the muscular tissues, and the relaxation of the muscle allows the fresh blood with its nourishing elements to enter.

The moment a tone is heard the vocal muscles are fully contracted for that pitch, and the principles of muscular development call for an immediate relaxation of these muscles, which means a stopping of the tone. Short tones provide the alternate contraction and relaxation of the vocal muscles.

Both the theory and practice of the present day in muscular development call for the use of very light weights. The use of heavy weights as producing the best and quickest results in the development of muscular tissue has been discontinued. The soft tone is to the vocal muscles what the light weight is to the muscles of the arm or the leg. Short tones give the greatest number of contractions and relaxations of the vocal muscles in a given length of time. Interference causes overwork and strain of the vocal muscles. Short soft tones without interference, therefore, give the most desirable and most rapid development of the vocal muscles and form the ideal exercise for voice development.

Loud and sustained tones represent the use of heavy weights and comparatively long-continued contraction of the vocal muscles. It is impossible in the beginning of voice development to produce loud and sustained tones without interference. Such tones overwork the vocal muscles and in time will injure and weaken them. This practice is in reality not a development of the vocal muscles, but of the interfering muscles. Practice on loud and sustained tones is entirely contrary to the fundamental principle of muscular development, and hence does not contribute to voice development.

So far as the writer's knowledge goes, voice-teachers do not know that the vocal muscles are the only factor in the voice mechanism capable of development, that short soft tones are the only means of effecting this development, or that the use of loud and sustained tones will retard instead of aid in this development. This shows us why voices like Salvini's are the rare exception instead of the rule. The voice mechanism if properly developed should be capable of producing a great variety of tone qualities, any desired volume, and a wide range of pitch. In fact, the writer contends that every normal voice mechanism is capable of producing beautiful tones, that the *difficulty lies in the action of the mechanism and not in its structure.*

Voice analysis has demonstrated that every voice tone is complex, i.e., it is made of several simple tones varying in pitch and intensity. These are called the partial tones or the fundamental (the pitch tone) and the overtones. Volume may be defined as the sum of the intensities of the partial tones, and quality depends upon their number and relative intensities. Voice analysis has further pointed out that good volume and good quality necessitate a strong fundamental and lower overtones. The best quality requires the presence of the higher overtones, but they should always be made subordinate in intensity to the fundamental. On the other hand, in a harsh, disagreeable tone of small volume the higher overtones are absent altogether, the fundamental is weak, while some one of the lower overtones depending upon the vowel sound is the strongest.

After an analysis of thousands of voice tones the conclusion was reached that if the fundamental were strong the overtones would appear in their proper relative intensity. The production of the strong fundamental requires the free vibration of the vocal cords and full use of the resonance space. It may be readily understood from this that the two forms of interference which directly affect both volume and quality are false-cord interference and soft-palate interference.

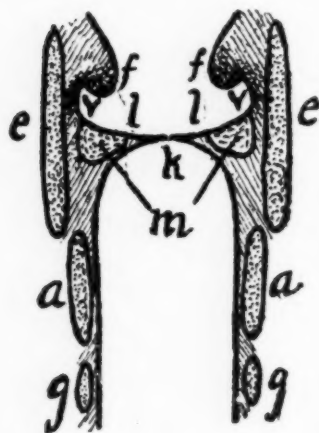


FIG. 11

The interference of the false cords may be understood by reference to Fig. 1. *ll* are placed just above the true cords; *k* is just below the glottis; *m* indicates the position of the vocal muscle; *v* is the ventricle of the larynx, and *ff* shows the false vocal cords. The function of the ventricle of the larynx is to afford a free space for the true cords to vibrate in, and they also contain numerous mucous glands which furnish mucus to keep the vocal cords moist. The false vocal cords have no function in voice production. During the act of swallowing and lifting they are approximate, and keep the food from

dropping into the larynx when we swallow, and the air escaping from the lungs when we lift. The ventricle of the larynx is practically surrounded by muscle fibers as shown by the black dots in the figure. When these, together with the false cords, contract, they pull the walls of the ventricle inward upon the true cords and thus interfere with their free vibration. This cuts down the intensity of the fundamental tone and we do not get the proper combination of partial tones set up.

Soft-palate interference consists in the raising of the soft palate against the back of the pharynx, thus shutting off the air-ways from the upper pharynx and nasal cavities. The effect upon volume and quality of this one form of interference can be readily appreciated by a consideration of Figs. 12 and 13.

Fig. 12 shows the action of the mechanism without soft-palate interference, and the resulting combination of partial tones.

Fig. 13 shows the contraction of the soft palate by the same singer singing the same vowel, and the resulting combination of partial tones.

In Fig. 12 we have full use of the resonance space, and the resulting tone has eight partial tones with the fundamental very

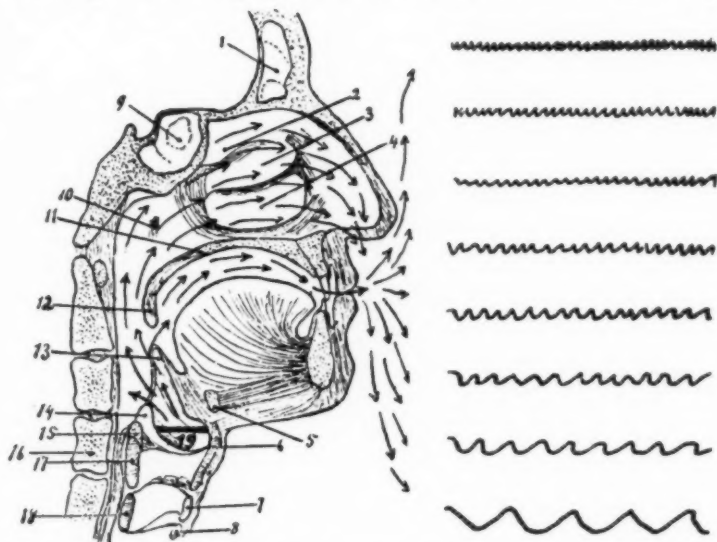


FIG. 12.—Vertical section of the head to show location and relative size of the resonance cavities: 1, Frontal sinus; 2, 3, and 4, turbinated bones; 5, hyoid bone; 6, thyroid cartilage; 17, cricoid cartilage; 7 and 18, top ring of the trachea; 9, sphenoidal sinus; 10, epi-pharynx; 11, hard palate; 12, soft palate; 13, epiglottis; 14, arytenoid cartilage; 15, arytenoideus muscle; 16, vertebra; 19, vocal cord. (Reproduced by courtesy of the *English Journal*.)

strong and the overtones decreasing in strength as they rise in pitch. In Fig. 13 the upper pharynx and nasal cavities are shut off, with the result that the four highest overtones are "damped out," the fundamental tone is weakest, and the overtones increase in strength as they rise in pitch.

These analyses are not guesswork but actual measurements of the voice produced by the same singer without and with soft-

palate interference. According to these records this one form of interference takes away one-half the volume of the voice, and further deprives the speaker of a richness of tone which is his natural gift, and is his if he will simply relax these muscles of the soft palate. It is very clear that the motion of the eardrum, caused by the impingement of the series of air-waves shown in Fig. 12, must be quite different from the motion caused by the

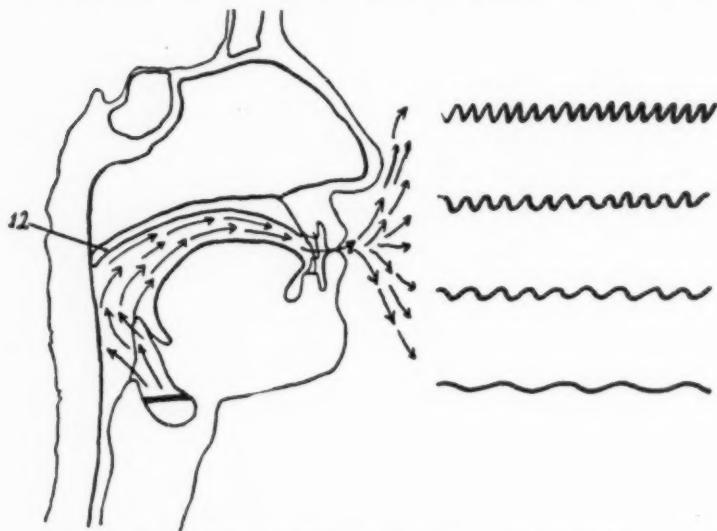


FIG. 13.—Vertical section of the head similar to Fig. 12, but showing how raising the soft palate, 12, and closing the passage diminish the space available for resonant re-enforcement by cutting off the large cavity of the upper pharynx and nose. (Reproduced by courtesy of the *English Journal*.)

combination of air-waves shown in Fig. 13, both as to the manner and as to the extent of this motion. The difference in both quality and volume, therefore, between these two tones must be very great. It can be readily understood that the ear of the listener may be easily trained to appreciate this great difference in quality.

The muscles of the back of the tongue when they contract pull the tongue downward and backward. This pushes the epiglottis (13, Fig. 12), which is attached to the base of the tongue, over the

larynx, and thus interferes with the air-waves as they emerge from the larynx. This form of interference gives a peculiar "muffled" quality to the tone.

The contraction of all of these muscles together with those running from the chin to the hyoid bone interferes with the free motion of the cartilages and muscles of the larynx (pitch mechanism). This form of interference takes away the two most important factors in pitch-changes; namely, the lessening of the length and of the weight of the vocal cord (vibrator).

To sum up the whole matter of interference, we find that it deprives the speaker of more than one-half of the capabilities of the vocal structures. The loss to the singer and speaker by this combined interference is something appalling. The facts that every normal mechanism is capable of producing great volume, beautiful quality, and a wide range of pitch if properly used, and that there are so few who even approximate this condition, prove that we do not yet appreciate what the capabilities of the vocal mechanism are.

Figs. 12 and 13 show clearly the difference in the composition of a tone of good quality and good volume, and one of poor quality and little volume.

Many of the leading physicists of the world have seen this voice-analysis apparatus and have acknowledged that it gives accurate results.

A consideration of the whole field of interference shows that the voice mechanism is really hampered in but two ways: the strong action of the extrinsic muscles shuts off resonance space, and interferes with the free action of the vocal cords and muscles.

The object of any exercise for voice development is therefore twofold: first, to break up the association between the articulating and the extrinsic muscles, and secondly, to develop the intrinsic muscles. In the case of the soft palate, interference is brought in by the production of certain consonants, such as the *l* and *k*, but this interference should be immediately dropped upon the beginning of the tone.

A series of exercises has been formulated which if performed without interference will give an unhampered action of the vocal

cords, will develop the vocal muscles, and will provide full use of the resonance space.

These exercises are based upon fundamental facts, facts which are true for every individual who cares to test them. These facts have been evolved from the experience of man which extends back to the time when the human mind first began to define, analyze, classify, relate, and resume the product of the perceptive faculty. Facts such as these are basic, and must persist until the very nature of our perceptive and reasoning faculties has been radically changed. These facts are not personal. They are not my facts or the facts of any other individual, but are the rightful heritage of everyone who cares to possess and use them. They form the only possible basis for the standardization of voice production.

We have applied these basic facts directly to the voice mechanism. If the voice mechanism is used in accordance with these facts, its full capabilities will be realized. If, however, it is used in any other manner, the result will be disastrous to both the voice and the mechanism. As one of the famous singers has put it, "Twenty years ago when I had a voice I had no reputation. Now I have a reputation, but I have no voice."

The fact that incorrect use cripples the voice mechanism is particularly well illustrated in the case of Campanini. The writer had the opportunity of examining Campanini's throat after his voice failed. The vocal cords were thickened and congested, in fact the whole larynx was a mass of infiltration (thickening of the tissues). The arytenoid cartilages were thickened and thus hampered in their motion. The vocal muscles were weakened to such an extent that there was a faulty approximation of the vocal cords. His attempts at voice production were pitiful to listen to. Here was a man in the prime of life, with wonderful interpretative ability and a beautiful natural voice, whose career was cut short by faulty use of the mechanism. A realization of this fact shortened his life and he really died of a broken heart. This is only one of thousands of similar instances. Is it not time that the teacher, the student, and the critic should realize that there is a right use of the voice mechanism, and that this right use is the thing of greatest importance to the singer and to the speaker?

CLASSROOM USE OF THE OCCASIONAL SPEECH

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IN A COURSE in written English composition the element most to be economized—upon which, indeed, the success of the course chiefly depends—is that part of the instructor's time available for reading manuscript and conferring with students. In a course in public speaking it is the student's time for speech in the classroom that is most valuable. Every moment of the period is precious, doubly so, because classes are usually larger than they ought to be, and the hours of meeting are fewer. I have in mind a required course for Sophomores, meeting one hour weekly through the year. As at present organized, it consists of twelve sections of about ten men each. It is for the greater number of these students their only course in spoken English. Obviously, the problem of making the wisest use of the scanty time available in such a class is both difficult and important.

Until a few years ago a solution to this problem was sought in the teaching of elocution, and the course was described in the catalogue as vocal training. The present instructors have changed both the course and the name. They make no pretense at vocal training, not because they think that voices cannot be trained, nor because they are unwilling to do what can be done incidentally to develop voice and correct defects, but because they believe that voice training belongs to the individual teacher and the professional school. Its place in the college curriculum, even in electives, is doubtful. In such a course as I have described there is certainly need for a more teachable and more practical subject-matter.

This more practical subject-matter they think they find in the use in the classroom of the occasional speech. The first few weeks of the year are devoted to a rapid survey of the principles

of expression and the last few weeks to practice in extemporaneous speaking; but the main purpose of the course is the study and practice of the various forms of the occasional speech.

The occasional speech has been defined by one writer on the subject as the speech suited to some exceptional and highly significant event. I do not use the term in so restricted a sense. An occasional speech, let us say, is any speech that is prescribed, to a certain extent both in form and in substance, by a particular function or event. It is obvious that a lecture, a sermon, a lawyer's argument, an auctioneer's description of his wares, a legislator's debate, are examples of a different type. Such speeches are not occasional but routine and professional. To learn how to make them is a part of the speaker's vocation. But the occasional speech is non-professional, and the exigencies that demand it are incidental and sometimes unexpected. These exigencies are numerous and varied. Addresses of welcome and farewell, dedications, commemorations, inauguration ceremonies, the presentation and acceptance of gifts, the introduction of speakers, public congratulations and honors, mass-meetings to appeal for volunteers or funds or to protest against abuses—these and other more specific occasions call for speeches which must conform to loosely accepted conventions, types of which may be studied in published works, and which may be analyzed and practiced in the classroom.

The advantages of such speech-making for students are various. In the first place, the work has an immediate, practical value. Such speeches are actually required of some men while in college, and may be demanded in after life of any educated man, no matter what his calling. They bear as definite a relation to practical needs as any work done in college, and even the careless student is ready to see "the use of it." In the second place, the occasional speech is easily adjusted to the student's scale of attainment. There are great occasions that have called forth great speeches, such as those evoked at Bunker Hill and Gettysburg; but there are thousands of minor occasions, no less vital, that call for brief speeches within the power of any student.

Moreover, such speeches encourage the attainment in practice of a sense of reality. This is a consideration of some importance.

In written English as well as in oral, it is often difficult to get a student to conceive any distinct end in his work beyond the satisfying of the instructors' demands with much the same dull obedience that performing animals give to their trainers. When a student imagines with sufficient reality the situation assigned to him to meet, he usually writes or speaks at his best. Now, the occasional speech always involves a definite relation between speaker and audience. The speaker, the audience, and the specific situation are the known parts of the problem; the classroom speech as conceived and delivered constitutes its solution. Some students, to be sure, are slow to realize the imagined occasion and insist on speaking for the instructor; but my contention is that the occasional speech, better than declamation, debate, or oral discussion, lends itself to the imaginative creation of a real setting for self-expression.

Another advantage of speaking of this type is its adaptability. Assignments may be varied endlessly, and may often be made to fit actual cases. Every tablet, every bust or portrait, every memorial in the college halls has its suggestion. College functions of various sorts present real problems. A typical assignment runs like this:

You are president of a street-railway corporation. Jones here came to you as general manager five years ago, when your finances were difficult, your employees dissatisfied, your public hostile. He proposed radical changes, to which you assented reluctantly, and he has been triumphantly successful. Your company is now more prosperous than ever before. Jones is leaving to accept a larger salary elsewhere. On behalf of the directors you present him with a silver punch bowl at the conclusion of a dinner in his honor. He responds suitably.

Both speakers invent specific detail to give verisimilitude to the interchange. A little ingenuity on the part of the instructor easily prevents such exercises from being monotonous.

Finally, is it not possible that if more use of the occasional speech were made in college classes, such speeches might come to be better done? As a race we lack the native tact of the French for such things, and have perhaps more than our share of self-consciousness. And the speaking at our celebrations and functions is often disappointing. In the room in which my own classes meet

there hangs a splendid portrait by Sargent of four famous physicians. It has been my custom year after year to have some student present this portrait to the university, assuming that he is the legal representative of the actual donor, and to have another student accept it for the institution. It is not an uncommon experience for me to feel that the mock presentation is better done than some of the actual presentations that I have heard at academic celebrations.

By whatever means we accomplish it, we ought to be able to say of every graduate of a college that he can write a lucid and correct exposition and can make, before a moderately large audience, a self-possessed and fitting speech. I am eager to learn, from anybody who may know, how our efforts to do both these things may be made more successful. For the better accomplishment of the second end, I venture to suggest a wider adoption, in college courses in public speaking, of the forms of the occasional speech.

IS DEBATING PRIMARILY A GAME?

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DEBATING is under fire. In many quarters it stands convicted upon Colonel Roosevelt's charge that it cultivates insincerity. Reasonably or otherwise, it is believed in other quarters that it discourages holding and expressing first-hand opinions. A colleague of mine finds debates artificial and unreasonable, and suggests a legislative hearing as a model for intercollegiate speaking contests. No sane man, except perhaps some "expert in debating," can long listen with indulgence or equanimity to the crass assumption of conclusiveness, the flippant repartee, and the obtrusive display of technicality in the use of such words as "colleague," "preceding speaker," "our opponents," "our plan," etc., which debating so often develops. A certain specious argument, one which gave rise temporarily to a vast amount of discussion but which receded into insignificance the more one considered it, has been characterized as "a debater's argument." Is there anyone really acquainted with debating as it is ordinarily practiced who can deny the justice of the appellation?

And it is imprudent to ignore these strictures. For, besides the fact that to many of us debating means bread and butter, the forbearance and the respect of our colleagues and the approval of people in general are things which, within limits, we do well to court. Or, to look at the situation positively, debating is probably, next to athletics, the most widely practiced educational exercise in the country. Virtually all the colleges in the land, so far as I can learn, and surely also a very large proportion of the secondary schools and academies, indulge in one or more annual debates. Granted that the effect of all this is not really pernicious, as some maintain that it is, is the effect as beneficial as it might be? And

¹ Read at the third annual meeting of the New England Oral English and Public Speaking Conference, Cambridge, Massachusetts, April 7-8, 1916.

is there not a responsibility resting upon the acknowledged leaders in this activity, the colleges (without conceit be it stated), to regard it, whenever possible, as an improvable, not a finished, product?

Debating seems to me most in need of readjustment with regard to its aims, its ideals. I find a parallel to the debating situation in the change which has taken place concerning rifle shooting. Target practice indulged in for its own sake seems wasteful and absurd. It is not commendable as a form of exercise. It involves an appalling waste of lead and gunpowder. It encourages after all but a narrow sort of manliness. It seems probable, moreover, that it warps both shoulder muscles and eye muscles. And unquestionably in many instances it facilitates the commission of crime. Target shooting for sport is a sordid if not a pernicious thing.

But consider it as a preparation for national defense. It then becomes a means of training worthy heirs of Robin Hood and Leatherstocking, of Wilhelm Tell, of one's grandfather who helped at the Battle of Gettysburg, and of the whole order of democratic heroes. If we were now the nation of riflemen that we once were, we should not be so panic-stricken when we consider the dangers of foreign invasion. Target shooting from this different angle, with this different purpose or ideal, becomes a different affair.

I am confident also that in the light of that ideal it would become a different target shooting as well. Changing the ideal will change also the thing itself. But upon that aspect I shall not now enlarge.

Let us apply the parallel to debating. If my analysis is correct, two fairly distinct conceptions of debating are recognizable. According to the first of these conceptions debating is a game; the contests in debating exist in and for themselves and are conducted accordingly.

This conception is conspicuously and ably presented in our national organ, the *Quarterly Journal of Public Speaking*, by its editor, Professor J. M. O'Neill, of the University of Wisconsin. "Contest debating," according to Professor O'Neill, has for its object the disclosure of "better debaters," the "better debating team." Judges of such contests should be able to distinguish "real debating." He says:

The object of any particular team is to demonstrate its superiority over its opponent in debating. . . . Does anyone think for a minute that the object of the Harvard debating team in going to Princeton to debate is not to show, if possible, its superiority in this activity, but is actually to convert the Princetonians to the economic truth expressed by the Harvard side of the question? Of course not.¹

Again, the following sentences appear above Professor O'Neill's initials in a book review:

It [the book] contains some very thoughtless remarks about the purpose of debating being "to get at the facts," to find the "truth," and not to "beat the other side" or to win a victory. . . . The book abounds in inconsistencies. . . . In one place debating is depicted as "the most manly of all sports, and a royal sport it is" (preface), and, in another, boys are exhorted to "Go to it, but go to it as a real thing, a thing worth while and not a mere game."²

And Professor O'Neill deplores a system which will allow "industrious and brilliant affirmatives," even when advocating a "hopeless case," to be defeated by "dull and lazy negatives."³

The opposite conception of debating, which I find myself compelled humbly but insistently to advocate, is that of training for the wise disposition of important matters in legislatures, public gatherings, club and society meetings—wherever men collect, as they must constantly be doing, at least in a democracy, for counsel and effective action. Debating, according to this conception, is an approximation of actual conditions, of "real life." The "contest" feature, the "sport" element, while still present, becomes secondary; and superiority, skill, becomes inconceivable apart from the total persuasive effect secured by the contestants. Keeping this conception always in mind controls and modifies the practice of debating itself; it will tend to render futile brilliancy and industry, however great, when employed in advocating falsehood.

I have called these conceptions fairly distinct. The conception of debating as primarily a game, I am confident, prevails nowhere absolutely. No debating team disregards entirely the "search-for-truth" aspect of its work. Nor, on the other hand, has any intercollegiate debating contest been arranged which

¹ The *Quarterly* for July, 1915, p. 204.

² See the *Quarterly* for January, 1916, p. 100.

³ The *Quarterly* for July, 1915, pp. 202-3.

eliminates the game aspect entirely and makes the advocacy of the two sides perfectly genuine and the conclusion reached operative and final. Something of each conception must color and modify the other. The emphasis, the chief tendency, the predominating element, nevertheless, belongs to either the one aspect or the other. And it is the transforming and regulating effect of the predominant element which seems to me so important. It is worth while to examine the contrasting effects of the "game" and the "real thing" conceptions when separately allowed to hold sway.

Some preliminary considerations first occur to me. I am cautious about accepting as final the conception of debating as a game, because games are notoriously ephemeral in their nature. Nursery games, it is true, endure. But men's games change and rapidly succeed each other; it is now corner-ball, now baseball, now golf or tennis; and debating is not a nursery game. Debating, as I know it, is about twenty-five years old, and I like to think that if I wish to do so I can secure a living through my connection with it for at least twenty-five years more; if debating is a game I must begin at once assiduously to cultivate my avocations.

Furthermore, I do not like to think that I occupy my modest academic position merely as an adjunct to sport. The coaches and other sporting instructors I have known have for the most part been estimable gentlemen, but none of them except a broken-down pugilist whom I used to see about the Hemenway Gymnasium seemed to be in the work for life; and I am in the work of teaching debating not only for a living but for life. The college which employs me places its director of physical education on its faculty, but not its different coaches and athletic instructors; if I correspond to the latter, and if I am enjoying a necessary or a gracious exception to the rule, I want to know it and to resign. Understand that I have nothing against paid instructors in special fields of sport, nor against those who like that sort of occupation. I simply haven't classed myself in that group and I do not care to belong to it. If in establishing courses in debating and encouraging debate contests our colleges have simply been indulging the sporting instinct, I have been grossly deceived. The conception of debating

as a game existing in and for itself drives me to these absurd conclusions.

Of course I have a faint and almost unnamable suspicion that debating is far more than a sport, that even when blindly and haltingly engaged in its total effect is other than a sporting effect, that as a game it grows ever less significant, that skilfully prosecuted on its other side it would become of infinitely greater effectiveness for practical affairs than it is becoming. But this suspicion I am inclined to discount and to suppress.

One thing is certain: that, frankly accepted as a game, debating becomes a monstrous affair. A game is engaged in for fun; practices clearly improper in dealing with serious affairs, actual conditions, become permissible and even important in the realm of sport; they are "part of the game." And although poker tactics in the game of auction and "talking it up" in baseball seem to most of us improper, none of us can deny that the tricks and deceptions incident to tennis, baseball, and football are part and parcel of those noble games. Where shall the strategy of the debater begin or end if debating is primarily a game? The erection of specious structures of argument can hardly be ruled out; the more cunningly specious they are, the more commendable, as the fruit of brilliancy and industry, they become. As participants in a game, debaters may devise artfully misleading arguments or wordings, affirmatives may postpone answerable refutation until negatives have no opportunity to answer, negatives may withhold treatment of an "alternative plan" in order to diminish their opponents' opportunity for refutation, and no one can sensibly find fault; it is all in fun. It is hard to see why minor fabrications may not be regarded as venial. Surely the whole nauseating machinery of "colleagues," "opponents," "previous speaker," "next speaker," "we of the negative," "the gentlemen of the affirmative," becomes justified and essential and each debate will be a wordy quarrel between individuals restricted only by their having to speak within time limits and but one at a time.

With debating once established as primarily a game, its purpose being solely to determine "superiority in debating" as apart from converting to truth, technical and elaborate strategy will develop.

It will be our function as instructors to develop it. We shall have arguments and devices standardized and named for noted debaters or coaches—the O'Neill virtual-admission shift, the Davis logical feint, the Stone now-gentlemen-of-the-jury-manner fake; the King's gambit will have its counterpart in the "alternative plan" or the "withheld alternative plan"; we shall study our debating material for opportunities to use the "common-sense device" or the "red-flag wave." And for each in true Haughton fashion we must devise elaborate guards and defences.

In a recent debate a certain argument presented very rapidly by the negative was misunderstood by the affirmative. Both teams in this instance were quite unsophisticated. The affirmative bluntly requested the negative to repeat the argument. The negative did so, thereby using up a considerable portion of its time. And the affirmative promptly and effectively refuted the argument. In commenting upon this incident one who had misunderstood the purpose of the affirmative said that the affirmative, in getting the negative at their own expense to make their argument conspicuous and thus prepare the way for its effective final refutation, had employed a superlatively skilful piece of strategy. With debating considered as a game, we shall have this sort of thing developed into an art, with all the dramatic accompaniment of consistent facial expression and general bearing. Skill, brilliancy, and industry, superiority in research, thinking, and speaking, all will be evoked by the contest; and I can imagine it as being superb fun into the bargain. But will it not be despicable? Would any of us be proud of having a share in producing it?

If I have enabled you to follow me thus far, I have made this conception of debating as a game seem untenable. Why untenable? Because we recognize that for some reason or other strategy is repulsive, and devices which contribute to the effectiveness and enjoyment of football and tennis and chess are not quite in keeping with debating. We recognize, as it seems to me, that, although debating may not be an ideal method of arriving at truth, the element of truth and the searching for truth are somehow more than accidental and incidental in connection with debating.

For a long time I have been trying to discover the reasonable basis for this feeling, to determine why it is that good form, whether it is or is not supplemented by rules or expert directions concerning debating, makes certain kinds of strategy clearly inadmissible and permits others only with cautious reservations. I begin to discern a reason, adequate at least for myself. I am impressed by the *reality* involved in a debating contest, by the inescapable fact that the debate deals with truth rather than jest, with things and not with playthings. It is the ultimate, not the temporary, element involved in debating which seems to me to make it worth practicing. I find illuminating the second conception of debating which I have attempted to express, the conception of it not as a game but as a counterfeit presentment of a practical, efficient, necessary, and familiar method of dealing with pressing and important affairs.

The situation in any debate seems to me to be tacitly as follows: An organization is convened for the determination of some important matter; it is not routine business, it is vitally important business. A motion is made and seconded, and discussion takes place. There is much to be said on both sides, and each side knows that the motion will pass or fail to pass as a result of the presentation which it makes. The aim of each side is the same—the wise disposition of that motion. Victory in the vote itself is insignificant; the wise and final or permanent decision of the question is all. The function of each side in determining what that decision shall be is the same; for truth establishes itself in these days, not by direct revelation from an unquestioned source, but by hard contest with truth-seeming error. This obliges each side to make the most convincing array of considerations leading to the vote which it favors. Each side is dealing, not with some sphere or oval inflated with wind, but with the great human verities, as nearly as they can be ascertained. A sport, a royal sport indeed, this is, if you will, when considered as a counterfeit presentment; but it is at the same time, and primarily, an effort to get at the truth, and derives value as a counterfeit only in so far as it is in this main purpose faithful to the real, to the original which it counterfeits.

Devices, strategy, speciousness, according to this conception, are suicidal, human nature being somehow so constituted that resorting to these amounts to a confession of weakness. According to this conception, other things being equal, the "hopeless cases" will never win; and when an erroneous decision on the motion is reached, it will be a comment, not upon the skill of the winners, but upon the gross incompetency of the losers. And each of these results, I maintain, is salutary in its effect.

The distinction between the two ideals is vital. The conception of debating as a mere game places a premium upon mere cleverness, upon *argumenta ad homines*; upon the ability, when occasion serves, to make the worse appear the better reason. The conception of debating as an artificial but a genuine means of arriving at the just determination of important matters places a premium upon genuineness, integrity, and sincerity.

I have elsewhere endeavored to forecast some of the detailed effects which the subordination of the game element in debating will bring about.¹ Much more might here be said concerning them. But the conception itself is the main thing to be considered. The element of truth and the approximation of reality once accepted as primarily important in debating, little things like the choice of judges and the elimination of petty formality will follow in due course.

And is not this readjustment of our ideals with respect to debating precisely the readjustment which needs to be brought about in our attitude toward legal and political contests in this country? Your tired business man may need to have the game element in his life made more prominent. The people of this country, including the students in the colleges of this country, taken by and large, do not. We are already inclined to regard a criminal trial as a game, and to applaud the cleverness of counsel above the integrity of arguments. What about the third-term argument relative to the presidency to which people gave so much weight a few months ago? Who regards it seriously now? It was a "debater's argument." In the Lincoln-Douglas debates, which principal stressed the game element in the controversy? When debaters in real and

¹ See the *Quarterly* for July, 1915, pp. 109-13.

in mock contests alike reflect consistently the spirit of Lincoln in those debates, when Harvard and Princeton debaters are animated by a genuine desire to convert their hearers to the truth as they see it, the term "debater's argument" will become what it ought to be, a commendatory and an honorable appellation.

I consider it distinctly to the credit of our colleges that they see fit to foster efforts in this direction, for that is what I consider their encouragement of debating to be. I consider a man to be honorably and profitably employed who exerts himself to make young men conduct investigations and enter contests based upon the conception that truth is discoverable and presentable and that it can be made to prevail. I take it that those who most zealously maintain that debating is chiefly a sport act for the most part in their instruction and their coaching upon the other conception. But their declared conception of debating is dangerous and will lead to fatal modifications in their practice. And more and more the game which their conception contemplates will bring upon them and it the ridicule and the infamy which in some quarters is already being justly heaped upon short-sighted debating contests.

Our wavering between these two conceptions of debating has already borne sad fruit. The strategy, the devices to which in our concern for it merely as a sport we have already stooped, have spread among us and among our admiring friends with amazing rapidity. Before we know it the spirit of those devices will be more widely caught and will be given still freer reign. And the leading colleges, and an organization such as this Conference, cannot too promptly begin to revise and improve debating ideals and practices, if this important means of securing effective training in speaking is to be rescued from merely a place in the encyclopedia of ancient and curious games and pastimes, and made what it is capable of being—an enduring and an honorable means of preparing citizens to participate in the work of living and governing, of deciding intelligently and confidently the serious questions which from time to time arise.

ON IMAGINATIVE SUGGESTION¹

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CERTAIN tendencies in the development of public speaking have made themselves manifest in the last few years. A more pleasing and more durable edifice is being artistically built on the old logical, rhetorical, and elocutionary foundations, in accordance with newly recognized vital principles; and we are, I think, coming to see more clearly both the need of developing the imagination of the speaker and the way to do it. There arise before us new vistas in investigation, knowledge, and methods, and the avenues thus opened are ways of opportunity and promise. It is not my purpose to do more now than to make note of the fact that important explorations are being made and that good ore is being found and reduced to practical use. Rather, I shall speak broadly, first, of the need of a new emphasis in the training of the imagination of the student of argument and debate, and, secondly, of a novel phase of auditory imagery as it impressed itself upon me while studying with a small group of select students of argument in what I shall call the field of imaginative suggestion.

I

Since all language is of course only suggestive, and since argument at its best is imaginatively suggestive (since it is impossible to argue without assumption), I cannot but feel the danger, to certain types of students, which would result from too formal processes of reasoning. For instance, the model of a brief-form made by older men may be held up by us before younger minds for emphasis of the rational basis of conviction, to give an idea of the need of firmness of structure, to illustrate the logical characteristics of unity and sequence; but shears and measuring tape are

¹ Read at the Seventh Annual Meeting of the Eastern Public Speaking Conference, Princeton, New Jersey, April 25, 1916.

needed in fitting the suit of the older son to his next younger brother. Indeed, the theory of argumentation, as laid down in some of our textbooks, is at times unsuited to college classes, in which the students are unacquainted with inductive processes, unused to making careful generalizations and comparisons, and have had no earlier courses, for example, in logic or philosophy, or no large background of knowledge upon which to draw. And does not the separate treatment of "Persuasion" smack of the ancient teaching that the mind is a series of water-tight compartments? At all events, such compendiums of "Principles" or "Elements" are of value only in the hands of an experienced instructor, who, in using them, takes account of the fact that they are not adapted to persons of all ages, nor indeed to all types of mind. Charles Lamb remarked of Scotsmen that he had been trying all his life to like them, but had given it up in despair.

Certainly I would teach principles, methods, and forms, but only insofar as they are readily assimilable by the student, and are used with freedom and enthusiasm in parallel original work in writing and speaking. The university wit, Nicholas Udall, of Eton, wrote a play, modeled after Plautus, called *Ralph Royster Doyster*, the first English comedy. Two younger gentlemen of the Inner Temple, Norton and Sackville, presented before Queen Elizabeth a play called *Gorboduc*, patterned after Seneca, and now venerated as the first English tragedy. But, valuable as this classic influence was, no one would think of saying that without the addition of the more original imaginative or romantic elements we could ever have had a consummate expression of life in Elizabethan drama, such as was reached in Shakespeare's plays. It is a long time now since Professor Baker of Harvard separated argumentation from the older rhetorics and performed a great service by giving it distinct and separate prominence as a form of composition. The older rhetorics, from which it was taken, have long since passed away, chiefly because they did not allow for individuality in men. Argumentative formalism has survived the longest, partly because the theory is the hardest to perfect, and partly because of the desire to recognize the supremacy of reason in influencing affairs in the world. So I welcome today the serious efforts being made by what

may be called the new psychological school of expression, as illustrated by Professor Scott's *Psychology of Public Speaking* and the current publications by members of this Conference.

They not only open a stimulating field of thought and investigation, but they bid fair to succeed where the older methods failed, namely, in allowing for individual growth and development. I believe, in particular, in the opportunity which this line of thought offers to the student of argument; for, while it recognizes reason as a stabilizing force, it teaches clearly that man is not to be reached by it alone, and that in applying the laws of reasoning for the purpose of influencing the thoughts of others there are deeper considerations to be taken account of. Not that we have not heretofore paid some heed to association and inhibition, nor recognized the importance in expression of attention, imagination, memory, and feeling; but never before have we realized so fully the value of the psychological elements and at the same time possessed sufficient and accurate data for their effective exploitation. Or, again, recognizing the constant diversification of the attention of individuals in modern life, and the ease with which our consciousness may be flooded with feelings on matters of principle or of interest or of no consequence at all—with or against our wills—or recalling the different memory associations of different men, we perceive at once how valuable to the trained student of argument or debate is that illuminating eminence of viewpoint which enables him: to see his field anew in the clear air of imaginative suggestion. We should never forget, too, that the imagination is the vanguard, the pioneer of all progress in the world, of which reason is only the explanation. It has, I think, been sufficiently shown heretofore that reason does not exist apart from, and cannot proceed independently of, the imagination; and perhaps I may add that there is an abstract as well as a concrete imagery. Mathematics, for instance, is as much imaginative as it is intellectual.

It is a distinct gain for the thinking and for the power of expression of the student of argument when he learns, for instance, to image a concept in its relations; that is, with its implications, whether the purpose be coldly to explain or warmly to impress. Certainly he must learn to see the content in the form and the form

in the content, the part in the whole and the whole in the part, the means in the end and the end in the means, the principle in the fact and the fact in the principle, cause in effect and effect in cause, similitude in example, and the reverse. Imagination indeed is a light shining from afar which beckons us on; reason is the road built by an engineer to enable us safely to reach it. It is subject to error, of course, may prove an *ignis fatuus*; but so, too, may the intellect. And, finally, inasmuch as language is the medium of expression employed in argument, the words which are used as symbols must be symbolic of something, must be suggestive of meaning to the persons addressed. The teacher of argument should thus be, not a mere mental undertaker, but an inspiration to original, creative thinking and revealing. This, sirs, is the high meaning of the word *educo*.

II

Adverting now to a particular phase of imaginative suggestion, I shall refer to auditory imagery in its peculiar connection with the unpleasurable emotions. I had asked a group of students to write a theme, using auditory imagery to the exclusion, if possible, of all other forms of imagery. The results were surprising, in that all the auditory images which they used dealt with the disagreeable. We at once recalled other instances in point, such as Patrick Henry's allusion to clanking chains on the plains of Boston, and John Randolph's reference to the ringing of the fire bell as an alarm associated with negro uprisings, when it occurred to us that, if there was any vital connection between the emotions arising from the sense of danger and their auditory expression, it should appear in the stories of that master of mystery, Edgar Allan Poe. Turning then to his *Tales of Horror and Death*, Vol. VI (Funk and Wagnalls edition), we read on the first page:

"The sentence—the dread sentence of death—was the last of distinct accentuation which reached my ears. After that, the sound of the inquisitorial voices seemed merged in one dreamy, indeterminate hum. It conveyed to my soul the idea of revolution—perhaps in its association in fancy with the burr of a mill-wheel." And again, "I saw them writhe with a deadly locution. I saw them

fashion the syllables of my name; and I shuddered because no sound succeeded." We were reading from "The Pit and the Pendulum," and were thus quickly rewarded. A little further on, we found the climax of a paragraph of fear (describing the sweep of the pendulum, razor-like, and heavy, and rapidly descending) expressed in the following sentence: "It was appended to a weighty rod of brass, and the whole hissed as it swung thro' the air." The tale ends thus: "There was a discordant hum of human voices! There was a loud blast as of many trumpets! There was a harsh grating as of a thousand thunders! The fiery walls rushed back! . . ."

Running through the thirteen tales contained in this volume and glancing at the last paragraph or two, we found that the climax in each tale contained auditory imagery. We hear the "long, wild, and continuous shriek of agony" of the subterranean night in "The Premature Burial," the "low laugh" and the "sad voice" and the "jingling of the bells" in the catacombs in "The Cask of Amontillado"; the loud din of "voices" in "The Tell-Tale Heart," including "the beating of his hideous heart"; the "reverberation" of blows, and "screams" and "howls," in "The Black Cat," which in "The Fall of the House of Usher" become a "fierce breath of the whirlwind" and "tumultuous shouting sounds." It was pleasing to pass then from the "shriek" and the "rattling sounds" of "Berenice" to the quieter ending of "Eleanora." "And once—but once again in the silence of the night—there came thro' my lattice the soft sighs which had forsaken me; and they modelled themselves into a familiar and sweet voice saying: 'Sleep in peace, for the spirit of Love reigneth and ruleth.'" "Ligeia" and "Morella" are no exceptions to the climactic use of auditory expressions in the field of the horrible. The last tale in the volume, "Shadow—A Parable," concludes as follows: "And then did we, the seven, start from our seats in horror and stand trembling and shuddering and aghast, for the tones in the voice of the shadow were not the tones of any one being, but of a multitude of beings, and varying in their cadences from syllable to syllable, fell duskly upon our ears in the well-remembered and familiar accents of many thousand departed friends."

Poe's tales, though making constant use of other imagery, thus confirm the value of auditory imagery for the expression of the emotions of fear and horror, and show its peculiar fitness to express great heights and depths of feeling. I find that Professor Scott has observed that "presentations which awaken auditory images are more productive of terror than those which awaken images of sight." Orators, novelists, and poets in general use visual imagery more than auditory. In this connection it is interesting to note that such a poet as Browning in "*Childe Roland*" uses an auditory climax in a poem which elsewhere is almost completely visual. Indeed, we are justified, I think, in speaking of the peculiar power of auditory imagery to express the climax of fear and terror.

The question at once arises as to why this should be the case. The first explanation which occurred to me was suggested by Poe also. On one occasion when the menacing danger, in "*The Pit and the Pendulum*," became too great, the prisoner closed his eyes, and on another he averted his head. It may well be that we have very little stored-up visual imagery of the disagreeable, because of our desire to avoid it and our ability to shut out the sight of it. We instinctively close our eyes to the disagreeable, but we cannot close our ears! In the second place, a large part of our time is spent in darkness, when the eye cannot see impending danger, and the ear must be relied on to give the warning. For such physical reasons it would seem that man may have developed, through the ages, his peculiar auditory sensitiveness to danger, with its accompanying emotional apparatus. So the imagination of the artist would naturally describe by auditory suggestion scenes too horrible to be optically observed.

It is a constant source of surprise to find how little auditory imagery is used in spoken discourse. This may be due in part to the fact that the rhythm of speech makes its appeal to the ear. At all events, we should encourage a variety of appeal through diversified forms.

BEGINNINGS OF EXPRESSION¹

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THE study of origins and of the first steps in development has proved of the greatest value in many fields of investigation. Such a study promises much in the field of expression. What values may we expect to obtain by a study of the origins of our expressive movements and of the early processes involved in the development of these activities? Some of the more prominent of these values may be suggested as follows: first, we may expect to discover what the essential processes in expression are, since only those which are essential appear so early; secondly, we are pretty sure to get a clearer understanding of the meaning of expression as an essential part of human life and experience, since these earliest expressive activities function in their simplest form and, therefore, clearly reveal their import; thirdly, there is a promise of a clearer insight into the laws of learning and of progress in relation to expression, since the transitions are more obvious in the early stages than in the later; fourthly, there is a prospect of another gain to come from a study of early things in expression, which is of very great importance. It is a keener appreciation of the great worth of highly developed powers of expression, due in part to a realization of the large amount of time and effort which is necessary to bring the development to the plane of the higher expressive values.

The term "expression" has four meanings which are in current use. These differ from one another chiefly in the breadth of view and in the degree of development implied. According to the first and widest of these definitions, expression means any and every bodily activity which occurs as a result of nerve stimuli being sent

¹ Read at the meeting of the National Speech Arts Association at San Francisco, June 28, 1915.

from motor centers in the central nervous system to the muscles, causing them to contract. This meaning of the word appears in the often quoted principle, "No impression without expression." A second definition makes expression a psycho-physical process. Bodily activities become expressive when they are accompanied by states of consciousness. A third definition considers expression as being limited to those bodily activities which are or can be interpreted or understood by an observer. This is the meaning of the word when one discriminates between subject-matter and expression, or speaks of language and expression. A fourth meaning makes the term refer to those bodily activities which are employed by the one who is "expressing" for the purpose of revealing something to another. This is the meaning one has in mind when he says of another that he uses his powers of expression in a very effective way. This definition sometimes restricts the meaning, not merely to the activities which are used for the purpose of revealing something, but also to those actions which are natural as opposed to conventional. According to this point of view words, as such, do not come under the term "expression," because they are conventional modes of utterance. They belong to language.

We now see that the problems to be considered in a study of the beginnings of expression depend upon the definition which is accepted as a working basis. Something will be gained by taking the point of view of each of these in turn, since a study of the problems which arise when one accepts the first definition will lay a foundation for a thorough study of the problems which the second definition offers. A study of these latter will in turn prepare for a study of the new problems arising in the use of the third and fourth definitions. Such a study as has just been suggested brings the following problems to the front:

1. What are the constituent processes to be found by analyzing expressive movements?
2. What are the functions of these movements?
3. What are the factors which determine the development of powers of expression, and what are the first steps in this development?

4. How does one learn to improve his expression and to teach expression to others?

One who studies these problems should use, not only his own observations and interpretations of speakers and audiences, but also such introspective reports as he may be able to get from the speakers and the audiences.

According to the first definition, the beginnings of expression are to be found in the fundamental forms of all motor bodily activities. There are two fundamental kinds of motor activities—automatic and reflex actions. An automatic action is one which originates in the motor mechanism and is not caused by any external stimulus. A reflex action is one which is caused by some stimulus which comes from without the nervous system. Automatic processes may be modified by stimuli from without, but cannot be caused by them.

An analysis of a typical reflex action shows the following processes: (1) stimulation of some sense organ, such as the eye, ear, etc.; (2) transfer of impulses along sensory nerves to sensory centers in the central nervous system; (3) transfer of these impulses over to motor centers by means of association nerves; (4) transfer of impulses by the motor nerves to the muscles; (5) contraction of the muscles, causing parts of the body to move; (6) passing of stimuli from the muscles along sensory nerves to kinaesthetic centers in the central nervous system.

The function of this series of processes is to convert impressions received from the external world into muscular movements. These movements enable the body to adjust itself to its environment.

When the action is automatic, the impulse originates in the motor nerve cells or in the muscles themselves. In breathing, the impulse originates in the nerve cells; in the case of the heart-beat, it originates in the muscles of the heart itself. In both reflex and automatic movements there is muscular contraction, followed by sensory impressions in certain sensory nerve centers, called muscular, or kinaesthetic, centers. One function of these muscular sensations is to make the one who is acting conscious of what he is doing.

Since each sensory center is connected, directly or indirectly, with every motor center, and each motor center is connected in a

similar way with every sensory center, it is possible for an impulse from one sensory center to cause any or all of the muscles of the body to become active, and for any motor center to be stimulated by impulses from one or all of the senses.

Development from these fundamental automatic and reflex actions into higher activities is made possible by a repetition of the stimuli, causing more open pathways in the nervous system, and by the possibility of the return impulse from the muscles to the brain joining with the original impulse and thus giving rise to a more complex group of impulses, which in turn pass over to the motor centers and then out to the muscles again, causing new movements of the muscles. When this circular process is repeated again and again it makes learning possible, and a transition to a higher stage is thereby secured.

The problems for the teacher are: (1) to secure such a condition of the bodily organism that the muscles will respond freely and adequately to the stimuli; and (2) to control the stimuli as to number, kind, and intensity, so that a rapid and healthy growth of the powers of expression may be secured.

The second definition finds the beginnings of expression in psycho-physical processes, i.e., in processes which are mental and physical at the same time. The physiological processes considered by the first definition are still present, but they are now accompanied by a series of conscious states parallel to them. They are said to express these conscious states. According to this definition, the earliest expressive movements are sensorimotor in character, that is, the bodily movements are accompanied by those mental states which appear first in the child's development.

The function of these activities seems to be to make a wider and richer adjustment to the environment possible. Their development depends upon pleasure and pain in accordance with the law that the pleasant is reinduced and the unpleasant avoided. The basis of teaching is now found in the learner's interest in what he is doing, and in the law that every mental state is accompanied by a corresponding bodily process (including action of muscles). One important problem presents itself at this point, and this is to determine what special bodily movements correspond to each of the

early typical forms of mental action. A full statement of these correspondences is not possible at the present time. We do know that pleasant feelings are paralleled by movements directed outward and unpleasant feelings by movements directed inward, that perception is accompanied by indicating movements and images by depicting movements, that ideas go with symbolic movements and that deliberation shows itself in alternating movements. This is a promising field for some patient investigator.

Turning now to the third definition, we find a view which holds that the origin of expression is to be found in those psycho-physical activities which are interpreted by another. The new processes to be added to those already considered are those involved in the interpretation of the speaker by the hearer. Among these the following are prominent: (1) a rather vague perception on the part of the hearer of the visual and auditory cues coming from the speaker; (2) a process of association from these cues to the hearer's past experience when he did things similar to those now being done by the speaker; (3) a more or less inhibited imitation of the movements of the speaker; (4) feelings and other states of mind similar to those in the mind of the speaker; (5) belief that these states of mind are the meaning of the activities of the speaker.

The function of expression has now become social. By means of expression one communicates with another, and in this way our social heritage is transmitted from one generation to the next. Development depends largely upon the co-operation of several persons in a common task, requiring them to learn from one another, which they do by imitation or suggestion.

The teacher is very important, and he bases his work upon the social situation, directing the learner's mental and bodily activities so as to make them socially efficient and acceptable.

The fourth definition brings the ideas and purposes of the speaker into prominence. Those activities which have already been in evidence now become truly expressive by being consciously used as means of communication. The purpose of the speaker to reveal something is the important thing from this point of view. The speaker, having become conscious of his own bodily movements,

converts this consciousness into ideas of these movements as means of communication. He is then prepared to use these movements consciously in fulfilling his purpose to reveal something to another.

The function of expression, according to this view, is both social and purposive. It serves as a means of intercommunication between two or more persons. It makes possible that finer give-and-take in the social world which is so important for the realization of all of the higher aims of life. It is like the shuttle playing back and forth across the loom as the cloth is being woven. It puts in the threads of sympathy and co-operation which are essential to any real eloquence or social service.

The transition from these beginnings to a higher stage is brought about chiefly by the influence of the audience upon the speaker. Repeated efforts to reveal effectively to others will do something toward the improvement of the expression, but this influence is small in comparison with the influence of the response from the audience. Why the response of the audience is so important is for the most part an unsolved problem.

The teacher's problems have become more refined and difficult. He must now participate in the social give-and-take, not as an individual, but as a type, and he must ever keep the higher things of life before the minds of those who are learning to speak.

This fourth definition seeks further to point out the different means which one may use to reveal ideas to others, and then to limit the meaning of the term "expression" to the purposive use of one kind of these means, namely, natural, or universal, language. The activities which this point of view emphasizes are general appearance, bearing, attitude, manners, gestures, facial expression, vocal modulations, and other natural actions, so far as they are means of communication and have not become conventional in meaning. All parts of the body participate in these activities, more or less. There is no evidence that any muscles have been evolved for the purpose of expression. Expression must, therefore, depend upon the muscles which have been developed for other

purposes. There is some evidence that the forms of movement used in expression have also arisen for other purposes.

Defined in this way expression has a symbolic function. It tends to use its various forms as figures of speech and to suggest its meanings by analogy. This function is closely related to that of conventional language. It is a question whether any important progress could be made by the use of natural language only. The road to the higher things is opened by the introduction of conventional signs and symbols, chiefly words, into the expressive situation.

EDITORIAL

GAME OR COUNTERFEIT PRESENTMENT

IN THE article "Is Debating Primarily a Game?" published elsewhere in this issue, Professor Davis strangely confuses debating as an academic study, given in regular courses, like Latin, history, or algebra, and debating as an "outside activity," a student competition, like football, tennis, track, or chess. That a teacher of debating occupies his "academic position merely as an adjunct to a sport," or that colleges in establishing courses in debating "have simply been indulging the sporting instinct," is of course utterly ridiculous; and, I submit, there is nothing in the editorials and the review which Professor Davis mentions (or in anything else that I have ever written or said) which can legitimately be held responsible for driving anyone "to these absurd conclusions." Teaching debating as an academic study seems to me to be as honorable, useful, and pleasant a way of earning a living as that of teaching history, German, English, or anything else in the curriculum. That any teacher's position or living is even remotely dependent upon contest debating is wholly regrettable. I am afraid that this condition still exists in certain institutions, but it does not exist, I trust, at Bowdoin. And since my name has been connected with the "conception" attacked, I may be pardoned for remarking here that such a condition has not obtained in any institution with which I have ever been connected. When this condition of emancipation becomes the universal rule, we can probably talk about inter-collegiate debating frankly without juggling for words that seem to sound respectable even though their meaning does not accurately fit the truth of the situation.

The parallel in physical education is all right as far as it goes. I should say that the teacher of public speaking who supervises and assists in contest debating is like a teacher of any other subject—physical education, literature, dramatics, economics, music—who

supervises or assists in outside activities. There never should be in debating anyone corresponding to the special athletic coach.

Now I trust that I shall not be accused of advocating one set of *standards* in the classroom and another in contest debating. If the contest debating is what it ought to be, the same kind of debating will be done that is learned in the classroom; and if the teacher knows his business, and happens to be an honest man, that debating will be thorough, honest, sensible—free from cheap tricks, immoral devices, falsehood, and bombast. Of course the purpose of all courses in argumentation and debate is training for life and living. These courses should not be conducted for the sole purpose of turning out contest debaters, any more than courses in English composition should be conducted for the sole purpose of turning out advertisement writers or novelists. The student should find in the courses something that will help him in all his thinking and his attempts to influence the thinking of others, and whether he will use what he gets in contest debates or not is a matter of little importance. Probably not 5 per cent of the students to whom I have had the privilege of teaching argumentation and debate have ever taken part in a contest debate. It should also be remembered that the purpose of the teacher of debating, even in regular academic courses, certainly should not be primarily to teach “the truth” about tariff or neutrality, or to advocate “the right” side of the propositions debated. These are more properly the functions of the teachers of economics or political science. The purpose of the debating course is to teach students how to find and express that which may truthfully be urged on *either* side of *any* question. Facility in the three R’s of debating—research, reasoning, and rhetoric—is the proper object of instruction and practice in debate. Classroom work in debating should certainly be a training for “real life.” It should deal with fundamentals of argument and debate—fundamentals that are the same in intercollegiate debating, political campaigns, court trials, legislative hearings, and faculty meetings (which are misunderstood, misused, and abused with too great frequency in all of these situations).

What then is the purpose of contest debating? It is to give an opportunity for important public practice of the things learned in

the classroom, to demonstrate skill and ability in debating, to show if possible greater skill than one's rivals can show, to capitalize the competitive element in order to get the best possible work, to play a fine game, to try to excel in something difficult and worth while, to win a just award. If doing this intelligently, earnestly, honestly, is not "training for the wise disposition of important matters," I do not know what is. Have we made the training afforded by such contests more worth while when we call them "counterfeit presentments" rather than "games"? This seems to me not to better the situation. Anyone who is afraid of words and does not look beyond them may be terribly shocked at this phrase. Certainly the connotations of "counterfeit" leave something to be desired. Changing labels will not help us very much.

Then is there anything fundamental in the "game conception" of contest debating that is undesirable? There is not, in my opinion, except as it is gratuitously read into that conception. What are the charges? "According to the first of these conceptions debating is a game; the contests in debating exist in and for themselves and are conducted accordingly." Note the jump in logic represented by that innocent semicolon. Why should a game "exist in and for itself" and not exist as valuable training for something very much worth while? The whole passage from which Professor Davis quotes in part, in setting forth the object of debating according to this conception, reads as follows: "The object of the whole activity is of course the benefits that accrue from the activity to the participants and others of the student body. But the object of any particular team in a particular contest is to demonstrate its superiority over its opponents in debating. Does anyone think for a minute that the object of the Harvard debating team in going to Princeton to debate is not to show, if possible, its superiority in this activity, but is actually to convert the Princetonians to the economic truth expressed by the Harvard side of the question. Of course not. The object of the team is precisely that of a track team entering a meet, or a glee club going into a musical-club contest" (the *Quarterly* for July, 1915, p. 204). Does one have to believe that athletic and musical activities and competitions "exist in and for themselves"?

The worst charges, however, are brought as prophecies of the awful conditions that will result from the conception of debating as a game. "One thing is certain, that, frankly accepted as a game, debating becomes a monstrous affair. A game is indulged in for fun; practices clearly improper in dealing with serious affairs, actual conditions, become permissible and even important in the realm of sport—they are 'part of the game.' . . . We none of us can deny that the tricks and deceptions incident to tennis, baseball, and football are part and parcel of those noble games. Where shall the strategy of the debater begin or end if debating is primarily a game?" Specious arguments, artfully misleading wordings, postponements, etc., it seems "can hardly be ruled out. . . . No one can sensibly find fault—it is all in fun." This strikes me as a shockingly immoral theory of fun—a theory not tolerated anywhere among gentlemen engaged in the noble games above referred to. Such a system of moral discipline might have found its origin in the "Willie" rhymes, which, as you remember, set forth "Willie's" exploits in arson, mayhem, and murder, and close each incident with the absolving refrain:

"Willie's always up to tricks.
Ain't he cute? He's only six!"

It is hard to take seriously the fear that any conception of debating will tend to excuse "brilliancy and industry . . . employed in advocating falsehood," or cause any debating team to disregard entirely the "search-for-truth" aspect of its work. Why are not decency, honesty, skill, fairness, good sportsmanship, the same in all activities? Why in the name of all the sports at once do we need a different set of ethics for each "activity"? It seems to me that the man who is a gentleman at quarter-back, first base, and when "playing net" will be a gentleman when in the presence of the honorable judges and the worthy opponents, and that students who have brains and morals enough to be above slugging, spiking, and misscalling serves, will be above parallel practices on the platform. It ought to be as easy for one to listen with "indulgence and equanimity" to references to "colleagues," "preceding speakers," and "our opponents," as to "forty-love," "bunts," "sacrifices," and "four-eleven-forty-four."

Does anyone believe that "real life," as exhibited by our legislatures, is so pure and perfect that we must *pretend* to be taking part in it in our student debates. I submit that there is a vastly greater proportion of specious argument, cheap tricks, devices, and mere cleverness (of a contemptible and unintelligent sort) in our legislatures than in our intercollegiate debates, particularly where they are conducted by those who look on contest debating as a hard, keen, intellectual sport. When we refuse to accept this conception of contest debating and attempt to set up a different one which we shall call a "counterfeit presentment" which is (the contest itself, mind you) "primarily an effort to get at the truth," "an artificial but a genuine means of arriving at the just determination of important matters," we are simply digging our heads into the sand. This activity is indeed "an improvable, not a finished, product"; but the starting-point of improvement must be an honest, frank recognition of what contest debating really is, without magnifying its weaknesses or its good points, and above all without any make-believe that in it important matters are *actually being determined* (the youngest Freshman present would *know* this could not be true) and without any pretense that the contestants are entering the competition for the purpose of *converting their hearers* to the truth as they see it.

Finally, a sense of humor will help us in all this stress and storm. I suspect that Professor Davis grinned a bit as he typed these broadsides, and I'll admit that editorial dignity relaxed somewhat as they were received and as these thunderbolts were being forged in answer.

But *nota bene*: Professor Davis and the editor are here engaging neither in a game nor in counterfeit presentment. To us it is given to chorus "This is the (real) life."

J. M. O'NEILL

THE "PUBLIC SPEAKING REVIEW"

WHEN the work of compiling the index to the *Public Speaking Review* was completed, it was discovered that twenty-five printed pages would be required to publish it. The orders for this index which resulted from our advertisement in the January

Quarterly were so few that publication at the price there quoted was impossible. The index has not yet been printed. If, however, thirty-five copies at one dollar each are ordered *now* of Business Manager Woodward, the printing will be done and orders filled at this price. Otherwise the money received will be returned. Copies of the various numbers may be had still at prices quoted in the January *Quarterly*. If you want this index, or if you want to help to make the 884 pages of our first professional periodical usable for students and teachers in the future, send word *now* that you will take one or more copies (your library will surely want one) at one dollar each.

A SENSIBLE SYSTEM

IN ITS February, 1916, issue the *Iowa Alumnus*, in speaking of a state high-school declamatory league, says: "A new system of judging has been adopted by the state league, by which one man does the judging, and afterward states to the audience his reason for voting as he did, at the same time giving constructive criticism on the contestants." Professor Mery of the State University of Iowa has been appointed to this important expert judgeship for the third time. Isolated cases of this excellent practice have been heard of before, especially in Illinois, but this is the first case we have learned of in which a league has adopted such a system. This is welcome news. The benefit that can accrue to the public-speaking work of the schools of the state from such a system is very great. Here is an opportunity for raising standards, for giving advice and help, for pointing out authoritatively the difference between ranting and intelligent speaking, between mechanical exhibition of powers of voice, gesture, and memory, and thoughtful interpretation of an author to an audience. This ought to increase, not only the value of the contests to the contestants, but also the interest of the public in these affairs. Many people in a general audience could profit by attendance at contests so conducted. More important still, this gives an opportunity for rewarding the good and penalizing the bad, regardless of the opinions of those whose opinions are worthless—and this with little expense and trouble. It is to be hoped that this system will grow rapidly in popularity.

THE FORUM

MR. SMILEY BLANTON ON VOWEL PRODUCTION

IN AN article entitled "Mr. Floyd S. Muckey on Voice,"¹ Mr. Smiley Blanton states that "it is unfortunate that he was unable in some cases to give the facts upon which the conclusions were based." He also states that he does not know what I mean when I say that "the raised soft palate results in the loss of one-half of the voice itself." To anyone familiar with the physics of voice production and of vowel formation and vowel composition, the facts given in this article, together with the illustration showing the action of the analytical apparatus and the different results given when the soft palate is raised and lowered, should be ample. However, I can readily understand how anyone who is not familiar with the physics of tone production might be puzzled somewhat on these points, and hence I am glad to furnish some additional facts which may serve to clear the matter up.

I wish to state at the outset that I mean exactly what I say in every instance, and when I say that there is a loss of one-half of the voice in raising the soft palate I mean just that. Some of the leading physicists of the world have seen this analytical apparatus and have acknowledged that it gives accurate results. Among these were such men as the late Professor Alfred Mayer of Stephens Institute, the late Professor Ogden Rood of Columbia University, Professor Robb of Trinity College, Professor Adams of Chicago University, and many others. Most of these men made useful suggestions in the construction of this apparatus. More than this, to test the accuracy of this analysis we listened with properly tuned resonators for the different partial tones, and verified the results absolutely by this means. We found that the fourth, fifth, sixth, and seventh overtones were present when the soft palate was lowered and absent when it was raised. This means

¹ *The Quarterly*, for January, 1916, p. 93.

that there were eight partial tones in the first instance and only four in the second. As four is one-half of eight, we reasoned that one-half of the partial tones were lost by raising the soft palate. By listening with properly tuned resonators, we were also able to judge very accurately as to the relative intensity of the partial tones in the two instances. We concluded that at least one-half of the tone volume was lost. Volume equals the sum of the intensities of the partial tones. A complete description of this apparatus is given in my *Natural Method of Voice Production*, published by Charles Scribner's Sons, New York City, so that even a layman can understand its action and efficiency.

Mr. Blanton states that "if the soft palate is not raised, shutting off the nose cavity from the mouth for all the vowels and consonants except those mentioned [the *m*, *n*, and *ng*] results in a very unpleasant quality of the voice, such as occurs in the case of a cleft palate." This is, indeed, a most puzzling sentence. Mr. Blanton's leading proposition states that "shutting off the nose cavity from the mouth results in a very unpleasant quality of the voice." If this is what he means, I fully agree with him. The use of his first modifying clause, "if the soft palate is not raised," would require the insertion of a diaphragm between the lowered soft palate and the back of the pharynx for the "shutting-off" process. This would result, not only in a very unpleasant quality of voice, but in a very unpleasant sensation for the speaker. Ordinarily the "shutting off" is done by raising the soft palate, but this would not result in a quality "such as occurs in the case of a cleft palate." If he means that "if the soft palate is not raised there results a very unpleasant quality of voice"—which I think he does mean—then this is not true, and it is very easy to understand why it is not. Our voice analysis has demonstrated that every clear and distinct vowel sound of good quality must have a strong fundamental tone; that changes in vowel sounds are due largely to changes in the relative intensities of the overtones. This being true, it may be readily understood that the more overtones we have to use the more clear and distinct will the vowel sounds be.

We have seen that both false-cord and soft-palate interference reduce the intensity of the fundamental tone. False-cord action

reduces the amplitude of the swing of the cord as a whole which originates the fundamental, while the raised soft palate reduces the resonance space, so that we have not enough space left to properly reinforce it. Under these conditions, vowel sounds of good quality cannot be produced. Further, the raised soft palate shuts off the small cavities of the nose, which are essential to the reinforcement of the higher overtones, and they are thus lost, and with them the power to produce clear and distinct vowel sounds. It can be demonstrated that clear and distinct vowel sounds of great volume and beautiful quality may be produced with the low position of the soft palate. My pupils as well as myself do this habitually, and we have never been suspected of having cleft palates or so-called "nasal" tones.

Mr. Blanton has made some statements in his article entitled "Research Problems in Voice and Speech" which need explaining. He says "the best method [of breathing] is to be tested by, first, the quality of the tone produced by the different methods." The question arises, How can any method of breathing have a *causative* relation to tone quality? The physicist tells us that tone quality depends entirely upon the number and relative intensity of the partial tones. These in turn depend upon the vibration of the cords as a whole to originate the fundamental and in segments to originate the overtones. After the air waves are started by the cords, they are amplified by the air in the resonance cavities above them for volume and quality. The cords are set into vibration by the outgoing current of air, and this, by the very nature of things, must strike the cords in the same way, whether the breath be taken in in one way or another. The question then is, How can the breath change either the manner of vibration of the cords or the action of the resonance cavities, when perforce it must always strike the cords in precisely the same way?

He also says that "an immense amount of time and energy has been spent upon the investigation of the singing voice, and practically nothing has been done in the way of research concerning the speaking voice." Do we have one voice with which to sing and another to use in speech? Have we one mechanism to produce speech and an entirely different one to produce song? Will not research concerning one apply to the other as well?

In regard to the action of the diaphragm Mr. Blanton says:

When the diaphragm contracts, it pushes upon the abdominal viscera and they push out in all directions. The easiest way for them to expand is in the front. So the abdominal walls bulge out with each expansion of the diaphragm. . . . When the diaphragm relaxes, the relaxation is given added force by the pressure of the abdominal walls. Without this pressure the relaxation of the diaphragm lacks snap, and the tones are weak and poor.

"Expansion" is not a term ordinarily used to describe muscular action. If used at all, it must be in the sense of relaxation, which is the ordinary term. The question then arises, How can two opposite actions of the diaphragm, namely, its contraction and relaxation (expansion), produce the same effect upon the abdominal viscera? How can they "push out" when the diaphragm contracts and "bulge out" when it relaxes? How can the relaxation of a muscle give "force" or "snap" to any action? In other words, how can a muscle "relax with force," as Mr. Blanton states in another sentence?

I have tried many times to get real definitions of "voice placing" and "registers of the voice" from voice-teachers, but have never succeeded. If Mr. Blanton can make clear just what these terms mean, he will render a distinct service to the voice-teaching profession. My own contention is that they do not in any way describe the voice, its production, or its mechanisms, and that hence they have no legitimate place in the vocabulary of the voice-teacher.

"Voice-training" is based upon anatomy, physiology, and physics, and its connection with the emotions is very remote, to say the least. It is as logical to say that the emotions play an important part in the manufacture of the violin and piano as to say that they hold an important place in the matter of voice-training. Our knowledge of anatomy, physiology, and physics will show us how to train and develop the voice mechanism so that the emotions may have a suitable instrument upon which to play. Our knowledge of the fundamental principles of tone production will point out the most appropriate way to manufacture the violin and piano so that the performer may have a suitable instrument through which to express his emotions.

In conclusion, I wish to state most positively that if anyone who reads my writings is in doubt as to my meaning that doubt may be at once cleared up by the use of any standard English dictionary.

FLOYD S. MUCKEY

SUGGESTIONS FROM THE *QUARTERLY*

TO THE isolated teacher of public speaking the *Quarterly Journal* is invaluable. By the isolated teacher I mean the one who singly constitutes the staff of his department. This teacher must depend upon himself for ideas for the advancement of his work, and because he must cover so broad a field as is covered by the department of public speaking, he may often find himself so exhausted that he is absolutely without ideas.

At the University of Denver we have recently used, for judging our Junior-Senior oratorical contest, the plan suggested by Professor Shaw in the first number of the *Quarterly Journal*. We found the plan the most satisfactory we have ever used, and, because of its popularity with the students, we expect to use it in all the intramural contests this year. It has even been suggested by some students that we use this method in the intercollegiate debates, where, of course, students from the home college would always constitute a majority of the audience.

The other suggestion from the *Quarterly Journal* which we have put into practice is also to be found in the first number. It is Professor Pearson's plan for individual instruction by students given in the report of the Eastern Public-Speaking Conference. I might say that I had thought of a similar plan, but had never had the courage to propose it to my Dean. And just here is where the *Quarterly Journal* is of practical help. To find that other teachers are succeeding with certain plans gives us courage to propose them.

I have seven students, men and women, in this teachers' training course. They were invited last spring to begin this work in the fall. We meet one afternoon each week, spending from one and one-half to two and one-half hours together. These students are given definite reading assignments for their own preparation

to supplement the practice and discussion of the class hour—this practice and discussion arising from consideration of the problems they meet when instructing the younger students. Each student who teaches six hours per week is given three hours' credit for the course, each one who teaches four hours is given two hours' credit, and each one who teaches two hours is given one hour's credit.

The support which the isolated teacher receives from the interest, enthusiasm, and ideas of this student-staff is exceedingly helpful.

MRS. PERLE SHALE KINGSLEY

UNIVERSITY OF DENVER

The University of Iowa and Northwestern University have entered into a dual debate league in which the teams will be composed of two men each. The teams will be made up of men who have had no experience in inter-collegiate debate, and they will be coached by no one who has ever taken part in an inter-collegiate debate, taught public speaking, or done teaching of any kind for which pay was received. Really, the purpose is to have non-coached teams.

CORRECTIONS

On page 104, line 19, *for best read bent*.

On page 12, lines 25-26, *for expansion read contraction*.

NEW BOOKS

A List of Plays for High School and College Production. Prepared by the Committee on Plays for Secondary Schools and Colleges of the Drama League of America, and the Committee on Plays for Schools and Colleges of the National Council of Teachers of English. Chicago: The Drama League of America, 1916. Pp. 41. Paper, \$0.25.

The Drama League's *List of Plays* may be admitted, without argument, to be the most practical and convenient selection of plays suitable for amateurs. Other lists may aid, and expand or re-emphasize the value of its judgments, but it remains the aid least dispensable to directors of amateur dramatics. This year's list is substantially that arranged for the League in 1915 by John M. Clapp, acting with the League's committee, and a number of desirable plays have been added, and some rearrangement for convenience of reference has been attempted. The introductory note on choosing plays, on organization, on elements of training, on copyright and royalty, is good—though some excellent material from the 1915 pamphlet seems to be missing. The descriptive comment under play titles is ample and analytical—though not always well proportioned. The classification of plays listed is fuller and more helpful than before. Praise and appreciation of the value of the list is easy.

The shifting of emphasis to the plays more suitable for high-school work is quite noticeable, and the make-up of the committee of selection makes this perhaps inevitable. Doubtless this high-school field is the large one, but one misses an increased or even ample list of that type of plays which college amateurs not only can, but do, present—more difficult and more ambitious plays, even plays more elaborate than many school organizations care to risk, but the type of play that will most certainly raise standards of taste and properly test the energies and abilities of well-tried organizations. Some excellent plays of this class—by modern British and continental writers—even some that found place in the Drama League's earliest list—are wanting here. Very desirable is a fairly comprehensive list of the usable plays of Shaw, Pinero, Jones, Galsworthy, Ibsen, Björnson, Fulda, Hauptmann, Becque, Giacosa,

Gogol, Bergstrom, Lavedan, Strindberg, Curel, Sudermann, Tchekhov, and others. Some plays of these writers are noted, but others come to mind offhand, as Giacosa's *Like Falling Leaves*, Jones's *The Rogue's Comedy*, Björnson's *The Bankrupt*, Sudermann's *Fritschen*, Shaw's *Arms and the Man*, Stevenson and Henley's *Macaire*, Gogol's *Revizor*, etc. Ought not the production of such plays to be encouraged by some attention to a really adequate list covering this field?

The "Bibliography on Plays and Acting for Mature Readers"—so long as pretense is made at one—surely could be made more complete and much more useful. How such excellent aids as H. K. Moderwell's *The Theatre To-Day*, Constance Mackaye's *Costumes and Scenery for Amateurs*, and Lewé's classic *On Actors and the Art of Acting* fail of inclusion in such a list is curious. One might add now—published since the list—Emerson Taylor's brief, but really good, *Practical Stage Directing for Amateurs*.

And while we are offering suggestions, might not a list of some of the other less valuable but still contributory bibliographies of plays be noted? And as the *List* is frankly an advertisement of the best and most usable goods, would not a reference list of approved costumers and scenery houses, and suggestions as to valuable catalogues in this field, be usable?

In short, could not the *List* be easily made a more useful volume for directors of amateurs by the addition of the several sorts of information that the beginner in this work needs so badly? But to return, from suggestive criticism to praise, the *List* is the most adequate for its purposes that we know, and a copy of it should be a first comfort to all interested in choosing plays for amateurs; and it is even of no little interest and value to those having a mere reading business with dramatic literature.

A. M. D.

Teaching Literature in the Grammar Grades and High School. By EMMA MILLER BOLENIUS, A.M. Boston: Houghton Mifflin Co., 1915. Pp. 337. \$1.25.

Of this new volume in the Riverside Textbooks in Education series many good things may easily be urged. It may be admitted to be excellent of its kind, or even best of its kind, and still leave undecided the value of the kind itself. The writer of this book speaks from an evidently rich and intelligent teaching experience. The mass of material and suggestion here compiled represents a task in itself. Here are suggested methods of studying each "type" of literature; here are suggestive

questions and answers for teacher and pupil; here are really good lists of poems and parallel readings; here are rather good little bibliographies for the teacher's further reading; here are suggestive "diagrams" for mapping every turn of plot and action; here are collected an able teacher's experience in doing the things—probably in doing them very well. And one can surely say that this book has a suggestion for everyone; that it might well be placed on all our shelves; in short, that it is the sort of thing often done, but within its limitations done unusually well in this case. This should be enough to encourage all to form an independent opinion of the book, and thus get value from it.

But to return to the kind: Is this sort of handbook what qualified teachers of English need to inspire them to more power in teaching their subject? Is not this a short-cut method that, on the whole, leads only to efficient mediocrity? Is it the kind of stimulus the teacher really needs? Does it tend to that sound training and inspiration of the teacher which alone is the secret of success? Is there anything here which is not better found in any of the real books which, of course, stand on any self-respecting teacher's shelves, or which is not as easily found in any usable editions of the texts for study? Or is there any fundamental discussion of the essence of the subject as contrasted with the study of a particular type of writing?

One feels that it all falls across the fence. If it is for grammar-school teachers, it is not for high-school teachers, and vice versa. Judged by preparation, are these not two fairly distinct classes? Even when this is decided, the whole approach too often seems clearly on the plane of the pupil rather than of the teacher. Of this more.

The book is planned to be useful to "teachers of elementary- and high-school English," as a text "particularly useful" in "normal schools and colleges and in teachers' reading circles . . . as well as [to] mothers and all others interested in child training" and "to the general reader interested in literary lines!" Poobah! We submit that to the end of this too-wide appeal the method of treatment is no proper means.

Can "What is literature?" be answered with two definitions from Webster and three lines from Henry van Dyke? Is "Elizabethan London and the Theatre" to be dismissed in a page and a quarter—for *teachers*? Or is "Shakespeare as an Actor" covered by Hamlet's advice to the players? Better than such scraps would be a reference to an adequate book. And this treatment is unfortunately typical. The proposed purpose of the book makes such treatment almost inevitable.

But to summarize our judgment: the book attempts—and all its kind attempt—too much. As a compilation of suggestions or methods which one teacher found good, it does very well. But to add to this generic criticism, outlines of literary history, etc., blunt the effect, and insure a very inadequate and scrappy treatment of all this aspect of the subject.

The assumption of a lamentable ignorance in teachers results in unfortunate effects in both matter and style. Of course, if this ignorance exists, it surely should be corrected; but we believe that teachers, at least high-school teachers, know more than the writer gives them credit for. If not, more than this handbook is needed to overcome lack of training. The attempt to do too much in too little robs the book of the stamp of originality, and emphasizes—undeservedly, one feels—its compilatory features. One finishes it longing for just a breath of, say, George Herbert Palmer.

But despite the moot question as to whether such practical suggestions on practice are of much value to anyone except the originator, we believe that for those who find such material valuable—and surely all can find it suggestive—this book is perhaps the completest of its kind.

In closing, however, the teacher of public speaking or those interested in oral English will be glad to note the insistence on reading and expression and oral recitation as an effective, perhaps the most effective, means of "vitalizing" literature. The section devoted to "The Oration" is more than ordinarily adequate in its appreciation of this form of address. And the plans for the study of the conciliation speech seem effective.

There is so much that is good in *Teaching Literature* that one regrets the duty of pointing out its deficiencies, so many of which arise from the very nature of the task assumed.

A. M. D.

Practical Stage Directing for Amateurs. By EMERSON TAYLOR.

New York: Walton & Co., 1915. Pp. 193. \$1.00.

This little handbook for amateur managers and actors is the best thing of its kind and within its scope that we have read. It is refreshingly better written than the run of such manuals, and better balanced in its viewpoint. It might well be more complete, but its advice on "Do's and Don'ts," organization, rehearsing, and the elements of acting, and the sane standard set for amateur work, combine to give it a stamp of happy sanity.

All directors of amateurs need aid. They need more than this little book can give, but they ought not to miss this help. The amateur actor will find it valuable, of course. And it's all so well written and selected that the casual reader, and especially the theatergoer, will find it worth while. It has our approval.

A. M. D.

The Natural Method of Voice Production in Speech and Song. By FLOYD S. MUCKEY, M.D.C.M., New York: Scribner, 1915. Cloth, pp. 149. \$1.00.

The discovery of the *Natural Method of Voice Production*, the author tells us, was the result of experiments carried on in collaboration with the late William Hallock, professor of physics at Columbia University. The author's own words will best show the scope and purpose of his book: "A strictly impartial scientific investigation of the action of the vocal mechanism from the standpoint of anatomy (structure of the mechanism), and physics (laws which regulate its action)" (p. 4); and later: "Finished speech and song involve two things, correct voice production and interpretation. . . . This book deals with voice production and not with interpretation" (pp. 13 f.).

A few sentences from the Preface will show very well the estimate the author puts on his own work, and on the work of other investigators. He says: "At the very beginning they [Dr. Muckey and Professor Hallock] had a *full knowledge of the fundamental facts*¹ bearing on voice production. . . . That this problem has remained unsolved till now is evidenced by the fact that there are no singers singing today without interference. *Previous works on voice fail to show any evidence of a knowledge of the fundamental facts* or the use of the necessary scientific apparatus for its proper application. For the foregoing reasons, the author claims to be the first to present the natural method of voice production" (pp. viii f.).

The besetting sin of writers on voice-training, song and speech, which Dr. Muckey has not entirely escaped from, seems to be a proneness to "discover" facts and to promulgate theories that have been known and published possibly for decades, without giving due credit, evidently feeling that such a procedure would lessen the value of the work. Of course there are many notable exceptions. Many of us are looking forward to the time when someone will publish all the known facts in this field

¹ Italics mine.

and at the same time give due credit to the many thousands of earnest investigators of the subject.

Considerations such as this, however, should not blind one to real merit, and real merit Dr. Muckey's work has.

The two ideas that are given greatest prominence, and justly, are: (1) the value of resonance and (2) the evils of interference by activity of extrinsic muscles. It would be difficult to emphasize these two points too much. "Correct voice production, or the action of the mechanism which produces the perfect vocal tone, consists in the free vibration of the vocal cords, the free motion of the cartilages and muscles of the larynx, and the full use of the resonance space" (p. 145).

Nevertheless, opinion may vary as to the qualities of a "free vocal tone." In discussing resonance the author says: "We found that the raising of the soft palate shut off the cavities of the upper pharynx and nose and diminished by more than one-half the resonance capabilities of the voice mechanism. This action of the soft palate resulted in the loss of more than one-half of the voice itself, as shown by our photographic analyses" (p. 6). See Dr. Blanton's comment on this statement in the *Quarterly* for January, 1916, p. 94. Other authorities might be quoted to the same effect. "Producing a nasal tone or twang [is] always a fault."¹ "The nasal cavity and its tributary sinuses take part in the formative process of the nasal consonants *M*, *N*, *NG*, in all of which the passage through the mouth is entirely obstructed and the sound passes through the nose, but they also take part in the important function of adding to the sonority of the whole voice."² "The passage through the nose during *M* must be carefully watched when opening onto a vowel, and the same applies to the other nasal sound *N*. In both cases the nasal sound must disappear entirely at the beginning of the vowel sound."³ One looks in vain for evidence to support the theory that "*The so-called 'nasal' quality is due entirely to this cause [false-cord interference]. In fact any roughness or hardness in the tone is a sure indication of false-cord interference*" (p. 73).⁴ Surely the statement of a theory so at variance with ideas so long accepted should be worthy of some support in justification.

¹ *Voice Production in Singing and Speaking*, by Wesley Mills, M.A., M.D., F.R.S.C. Philadelphia: Lippincott, 1906, p. 146.

² *The Voice*, by W. A. Aikin, M.D. London: Longmans, Green, & Co., 1910, p. 122.

³ *Ibid.*, p. 85.

⁴ Italics mine.

Again, we are told that "any sliding up to pitch means false-cord interference" (p. 85). Is not this condition due to a failure of the intrinsic muscles of the larynx to adjust themselves properly, due either to a "poor" ear, or the inability of the cords themselves to respond to the dictates of the ear, rather than to false-cord action? How can the false cords control the pitch of the tone, since "the pitch of the voice is determined by the length, weight, and tension of the vocal cords" (p. 144)?

In discussing the nature of the vocal mechanism, Dr. Muckey tells us that "among the most important of these¹ [discoveries] was the fact that the voice mechanism is a stringed instrument." He then proceeds to argue that whatever is true of the vibrations of a stringed instrument, in which the strings are fixed at either end, is true of the vocal cords, which are attached, not only at either end, but also along one entire side to the comparatively heavy thyro-arytenoid muscles. This, and similar analogies between mechanical instruments and the vocal mechanism, has been made so often and pushed so far that it may be well for us to remind ourselves that the function of an analogy is to make clear, and that it is dangerous to force such a figure "to go on all fours." Dr. Mills has put the matter thus: "Much discussion has taken place from time to time as to the nature of the larynx as a musical instrument, some being inclined to regard it as most closely allied to a stringed instrument, others to a wind instrument. It has obviously points of resemblance to both, but the most recent researches make it clearer than ever that it is neither one nor the other, strictly speaking, but that it stands in a class by itself."²

Few will agree with the author's treatment of breathing in its relation to voice-training. For he says that the only function of the breath in voice production is to vibrate the vocal cords, which alone originate all of the air waves composing the voice. . . . *It is therefore a secondary and not a direct cause in voice production* (p. 98).³ Granted that the function of the breath in voice production is to vibrate the vocal cords, it is only with a sufficient quantity of air in the lungs and a well-regulated pressure against the vocal cords that we are enabled to meet the demands of good speech and song. Very little actual teaching of the typical college student is needed to convince one of the need of breathing exercises.

¹ Cf. *Voice, Song and Speech*, by Browne and Behnke. New York: G. P. Putnam's Sons, 1883, pp. 70 ff.

² *Op. cit.*, p. 102.

³ Italics mine.

"Breath itself will not vibrate the vocal cords. It must have power applied to it by the energized chest walls and lung substance before it is compressed sufficiently to vibrate the cords. It is the *breath pressure* furnished by the motive power of the respiratory muscles which is the effective agent in vibrating the vocal cords" (p. 105). True; therefore train the muscles to regulate this "breath pressure." Surely the author would not argue that the bowing-arm of the violinist is a "secondary cause," and that therefore it needs no training. Says Dr. Aikin in this connection, "Pressure of the breath . . . is directly responsible for the sound of the voice."¹ "The sole responsibility of the breath for the onset, continuity, and cessation of the vocal note is a first principle of phonology."²

After discussing the scientific phase of the subject Dr. Muckey presents his Natural Method, which is based on the theory that all voice-training should begin with the sound of *M*,³ followed by the combination of *ME*, and so on through the whole range of vowel and consonant combinations, as opposed to the more generally accepted theory that all training should begin with the broad vowel *ah*. Why begin with either to the exclusion of the other? Should the instructor not be governed in his choice of exercises by the needs of the pupil? Sometimes one will be more efficacious, sometimes the other.

One of the most valuable chapters in the book is that on "Standardization of Vocal Terminology." Possibly there is no branch of learning about which there is so much disagreement, not only as to the so-called facts, but also as to their interpretation. One needs only to pick up a book at random, almost, to find examples of false statements and the incorrect use of terms. A certain amount of disagreement is without doubt a good sign, but nothing will be so beneficial to our work as a clearing away of the débris of pseudo-scientific facts and theories.

Special attention should also be directed to Appendix II on "Standards of Voice Production." These fundamental principles of voice production, formulated by Dr. Muckey, were submitted by the National Association of Teachers of Singing to the New York State Music Teachers' Convention and adopted by it June, 1915. This statement of principles is well worth the study of anyone interested in the subject.

¹ *Op. cit.*, p. 90.

² *Ibid.*, p. 92.

³ Cf. *The Tone Line*, by Albert Baker Cheney. Boston, 1896, p. 37.

In spite of all that may be pointed out against it, the book contains many valuable discussions and a number of good illustrations. It will doubtless aid in a better understanding of our problems. It is a book, however, for the professional; hardly for the untrained teacher who wishes to give only a little training in speech or song in connection with other work, such as English in the high school. This is true, if for no other reason, because in such cases, possibly in all cases, teaching of tone production should go hand in hand with training in interpretation, whether of speech or song.

GUY B. MUCHMORE

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Public Speaking. By JAMES ALBERT WINANS. Ithaca, N.Y.: Sewell Publishing Co., 1915. Cloth, pp. xlii+476. \$1.50.

The scope of this book is best stated in the author's words, for this happens to be a book in which the purpose the author gives in the preface seems really to have been kept in mind and carried out in the text. "I treat here of practical public speaking, and consider within the scope of this book whatever pertains to preparing and delivering one's own speech. Whatever in this text pertains to interpretation is introduced chiefly for its bearing upon the training of practical public speakers; and I have taken a broad view of what does bear upon such training." This, then, is a book attuned to the problems to be met in presenting one's own ideas to audiences through the medium of public speech.

Some will perhaps regret that a more restricted title was not used. Since no one has as yet proposed for our departments a title that has gained general acceptance over the common one of "Public Speaking," some will question the desirability of calling a single volume by this name. To them it seems like calling a book "Mathematics" rather than "Algebra" or "Geometry." On the other hand this book deals with the problem of speaking in public or "public speaking" in perhaps the most legitimate meaning of that term. The difficulty probably lies in our inadequate departmental title, which covers much that is not "speaking" and a great deal that is not "public." But Winans' textbook is our subject here.

Its first excellence is its definiteness of aim faithfully lived up to. It was not designed to cover the whole field in detail from debate to dramatic impersonation, from voice-training and speech defects to interpretation. It was not planned as a satisfactory text for all students from grammar grades to university Seniors and graduates—nor for all

who "would perfect themselves in the noblest of the arts" from prize orators to ambitious business men. It was planned as a *textbook* for college and university students. While this has been its aim and plan, it is, of course, true that any mature person of intelligence, who has opportunities to practice, can be helped much by this book. It is too fundamental to be other than useful to anyone—college student or otherwise—who wishes to know the fundamental things in regard to presenting his thoughts to an audience through the medium of public speech.

The style of this volume is a treat. It is interesting, refreshing, human. It is free from cant and trite pomposity. Some of its epigrams ought to help in bringing sanity and sincerity to the classrooms of those who are working with good intentions, rather than accurate knowledge and thorough training, as the foundations of their teaching.

This book seems to be quite free from the faults which are so often justly pointed out in books in this field. It is not superficial. It is deep, thorough, scholarly. It is the result, not only of "years of practical teaching in the classroom" (which seems to be the very inadequate basis for so many textbooks), but is the result also of years of thorough, devoted, scholarly study. No other book dealing with the problems of speaking has ever presented the results of so much and such accurate study in psychology. With "attention" as the "keyword," Winans has written a book at once sound psychologically, free from the common, external, mechanical approach to specific problems, and at the same time clear, simple, interesting. This book is probably not the last word on the psychology of public speaking. Its author neither claims nor desires it to be. But it is, it seems to me, the most authoritative word that has ever been spoken on this subject.

Another particular in which this book differs from so many in the field of public speaking is that it is not unduly padded with "selections." Winans presents us a discussion—a text—thoroughly illustrated, enriched with numerous apt quotations, and *all carefully documented*. He has properly drawn on the findings of a great many writers who have gone before him; and he has, apparently without exception, acknowledged in specific terms his obligations. This is a book that the whole profession may be proud of.

The plan of the book will doubtless seem strange to some teachers. But the author's suggestions for different plans of going through the text, the *fundamental* nature of the various discussions presented, and the completeness of the different chapters (they are chapters, not lessons),

make it easy for a teacher to follow any course that seems best. This thoroughgoing nature of the individual chapters is testified to by the interesting fact that the course in journalism in the University of Wisconsin is using the chapters on "Influencing Conduct" and "Persuasion and Belief" in teaching persuasive editorial writing.

What is the relation of this book to the rest of the field? In my opinion, to change the figure somewhat, it leads the field. It is an advance over all other books dealing with "whatever pertains to preparing and delivering one's own speech." It brings the subject down to date. What others have done before has been adapted, co-ordinated, related, used as building material. In regard to the exact place in which to use it, I would say that it will undoubtedly find its greatest place in college, university, and normal-school classes. It is probably somewhat "over the heads" of most high-school and preparatory-school students (which is more than can be said of many books in this department). No teacher, however, who has to do with the teaching of original speaking, in any grade, under any circumstances, by whatsoever methods, should omit a careful study of this book.

J. M. O'N.

Practical Argumentation. By GEORGE A. PATTEE. New York: Century Co., 1915.

A revised edition of *Practical Argumentation and Debate*, by Pattee, has appeared, bearing the date 1915. As its title indicates, it is a restatement of the book of the same title bearing the date 1909. According to the author's statement, "The revised edition . . . is the result of a constant demand on the part of teachers of argumentation and debate for new supplementary material with which to work." A review of the book must concern itself chiefly with the success of the author in achieving the result promised. Comment as to the principles and theories of argumentation and debate is superfluous and out of place, for the reason that the changes in the text are so few as to be entirely negligible. Those who have taken to the book will find the same discussion they have liked before, while those who have not found the text to their liking will discover no new reason why they should be drawn to it. The addition of a chapter on parliamentary law leaves little to add and nothing to detract.

The change in the exercises is valuable as a change. It seems apparent that the author, in getting out the new edition, desires chiefly

to relieve teachers of the tedium of going over the same exercises again and again. Incidentally, students using the new book will not be bored by penciled comment on the margins of the exercises. In fact, one suspects that the chief reason for the issuance of a new edition is to allow the student the privilege of working out his exercises for himself.

The book adds nothing to the literature of conviction and persuasion, the text remaining the same. To those addicted to the Pattee way of stating the case for argumentation and debate, it will be of benefit for practical classroom use; to others it will appeal hardly any more than the edition of 1909.

C. H. W.

Oral English. By JOHN M. BREWER. New York: Ginn & Co., 1916. Cloth, pp. 396. \$1.00.

This book presents mainly two kinds of material—the obvious and the erroneous. The author has something to say on every phase of oral work: oral narration, description, exposition, argumentation, debate, dramatics, reading, extempore speaking, oratory, conversation, voice, gesture, posture, “control of the feet,” and “the management of face and eyes”! The obvious portions of the book have to do with elementary suggestions and exercises in the constructive side of work in the different forms of composition. Even a very inadequately trained teacher ought to be able to dictate as good a text and as helpful exercises without much premeditation. These portions of the book are entirely harmless, and might even prove helpful to a busy teacher who wanted ready-made lists of things to do.

Those parts of this volume that are particularly concerned with oral work might, by great charity, be labeled simply erroneous and useless, and so passed by with little attention. But there are a number of factors that seem to justify a somewhat extended consideration of this latest word on oral English. In the first place, the book is capable of doing so much harm in so many ways that a detailed exposure of its offenses seems to be a professional duty. Nor is this warning uncalled for; bad as the book is, we cannot depend upon it to be its own indictment. We must remember in this connection that hundreds of teachers in the high schools and grades in the United States are, through no fault of their own, required to teach, coach, or supervise oral work in some form without any training whatever for this work, without any knowledge of either facts or methods in this field. In the second place, the book appears just at a time when there is much discussion of oral English, is

very attractive in type and make-up, is published by one of the leading publishing houses of the country, and is so filled with crutches, thumb-rules, exercises, and glib advice that it might well deceive the uninitiated.

Direct quotations from various parts of the book, with brief comments on them, will probably best exhibit the character of this volume.

"A successful singer" (note the careful documenting of this authority) "has said that while singing he has the feeling that his chest is extended forward and upward. This position gives erectness and freedom" (p. 45). This is the author's definite suggestion for "standing positions" before an audience. Could anything be worse as a model for school children? The puerility of the following sentences on "controlling the feet and hands" is characteristic of the author's grasp of bodily poise and control, and of the use of the body in general as an expressive agent. "Poor control of the feet spoils many speeches. . . . To recover from these habits one must remember that there is no sense or reason in such awkwardness; the feet behave at other times, and there is no need for misplaced activities now" (p. 46). Consider these two bits of instruction in regard to gesture: "Another tiresome habit is that of representing ideas by gestures; for example, a rainbow by a sweep through the air, generosity by the open hand, or an expression like 'His schooling was cut off' by a chopping-like motion. Such gesturing should be entirely avoided" (p. 50). What Mr. Brewer is evidently getting so confused about here is the old rule of elocution to the effect that literal action should not be used with figurative language. The following questionable advice is given in closing: "Study the use of the hands made by successful speakers, and learn what to avoid and what to cultivate" (p. 50).

I doubt if there can be found in the writings of the most artificial of the mechanical elocutionists of the last century any more vicious passage than the following (*italics mine*):

The facial expression.—If the speaker presents a dignified and natural appearance to the audience, his speech receives a more favorable hearing than it would otherwise. *A sincere, pleasant countenance and a direct look also help to make a talk more attractive. The student must therefore study the management of face and eyes so that both as he walks up to take his place before the audience and as he begins his speech, he may help to create an atmosphere of good will.*

Manifesting self-control.—*The speaker's mental poise should be manifest in his expression. His face may show confidence, pleasure, and earnestness, for all these qualities will appeal to an audience. The feelings must be under such control, however, that confidence does not become conceit, nor pleasure silliness,*

nor earnestness vehemence. *Any sign of self-esteem, self-consciousness, carelessness, foolishness, disappointment, peevishness, disrespect, ridicule, scorn, or anger is sure to interfere with what the speaker is trying to say, and with the meaning he wishes to convey to the hearers.*

Suppose, for example, that a student is speaking in favor of adopting a system of self-government in his school, and an opponent has intimated that the only persons who advocate the proposed plan are those who have had difficulties with their teachers. *What shall be the expression on the speaker's face as he rises to answer?* It is evident that a careless laugh, a sneer, or a scowl might lead the audience to think that the statement were true of the speaker himself. *The reply would better be accompanied by a pleasant smile, if it is intended to show that the accusations are not true, or by a look of serious determination if it is to be admitted that there is dissatisfaction with some of the rules of the school but that such dissatisfaction may be avoided by the plan advocated.* Thus the debater would *have his thoughts under good control*, and would inspire confidence in his hearers [pp. 51-52].

It is all utterly wooden, artificial, mechanical, external, put on from the outside. This artificiality dominates the whole book. It is the old mechanical elocution at its worst, apparently with no appreciation whatever of the significance or proper use of the old elocution at its best. Read the following *exercises* (italics mine) and try to keep your temper "under control":

1. Come to class prepared to give a short talk upon a subject of your own choosing. In giving the speech, *pay particular attention to making your facial expression pleasing.* 2. Come to class prepared to give a short argument, expressing great earnestness, with strong disapproval of opposing ideas. *Make the facial expression earnest*, but do not scowl or frown. 3. Select an argumentative subject about which untrue and perhaps unfair statements might be made. Select one such statement to answer. Tell the audience what it is and proceed to reply to it. Assume no vindictiveness of manner or of visage, but *calmly and pleasantly* show that the opinion is based upon a misapprehension of the facts [p. 55].

On voice and breathing Mr. Brewer writes as follows (italics not in the original): "Experienced speakers" (another carefully documented authority) "tell us that no organs reflect nervousness more quickly and obviously than do the organs of speech. *We must banish, therefore, all the wandering thoughts that suggest fear and failure. We must summon to our aid all the qualities of mind that produce quietness, confidence, alertness, enthusiasm*" (p. 163). Easy, isn't it? Yet this seems to be the whole theory of "mind and voice" set forth in this remarkable volume. The difficulties and mysteries of psychology, physiology, and such trifling

sciences have no terrors for its author. For a *natural* method of breath control the following ought to win first prize (at any county fair):

The Control of the Breath. Let the throat and the breath do their work *naturally*. The *speaking tubes* must not be made tense, for a hard, harsh sound would be the result. *The voice should be round and open in shape—if one can imagine it having shape*—rather than flat and small. This applies to all tones high or low. *To breathe correctly while speaking, the student must assume an active standing position; that is he should feel the same strength and readiness of body that he would feel if preparing to lift a heavy weight, or to strike a heavy blow* [pp. 163–64].

The following exercises (*italics mine*) are given for voice and breathing:

1. Practice reading a short selection at home, *striving for calmness of mind and ease in using the throat. Try to make the tones as smooth as possible, eliminating all nasal quality and harshness.*

2. *Assume the standing position described above, and practice deep breathing. As the air is inhaled and exhaled, the body immediately above the waist line should expand and contract. After practicing faithfully, read a selection, using the same position and manner of breathing. Study the selection so that you can make groupings of words which will allow you to use natural pauses for inhaling. It may be well to mark these places. Read the selection in class* [p. 164].

Now suppose we bring together the definite suggestions we have found so far, and see what the “assembled” product looks like. Imagine a student standing in the pugilistic position above described, “his chest extended forward and upward,” practicing deep breathing (this may tax your imagination, but never mind), his “speaking tubes not made tense,” “his feelings under control,” “his thoughts under good control,” his “mental poise made manifest in his expression,” his “feet behaving,” the “tiresome habit of representing ideas by gestures” entirely banished, along with “all wandering thoughts that suggest fear or failure.” Now he is all set. Thus made ready, he “summons to his aid all the qualities of mind that produce quietness, confidence, alertness, enthusiasm”; he decides the question, what shall be the expression on his face, in favor of “a sincere pleasant countenance”; and, adopting a “quiet, earnest manner, such as the principal of the school would assume in telling the students about the value of thinking about their life-careers” (p. 175), he generates “oral English” according to the latest specifications!

Space will not permit a detailed discussion of the faults of this volume in the sections devoted to argumentation and debate, but the care with which the author has apparently avoided any authoritative information

in these branches may be illustrated by one or two citations. On p. 228 there is much confusion because seemingly the author is unfamiliar with the elementary principle that propositions for debate should be so worded that the burden of proof falls on the affirmative. This principle, which is universally true, should be used instead of the thumb rules about negative statements and the word "not." These rules are true only under certain circumstances, and are wholly untrustworthy guides. Again, on p. 247, Mr. Brewer gives as "the kinds of reasoning": induction, deduction, example, sign, and analogy. Such a list of five co-ordinate kinds of reasoning, with the definitions and discussions given, shows an innocence of logic and rhetoric that may perhaps be revered for its virginal purity; but I submit that this particular kind of innocence must in the nature of things be sacrificed by one who presumes to bring forth an intelligent discussion of argumentation and debate.

Such is "oral English" in 1916, according to the last book off the press. And all this was written by a man who claims in his preface "several years of fortunate experience in a school which pioneered in developing courses in oral English." From the title-page I infer that the Los Angeles High School is meant. Poor pioneer! Better work than this was done in what he is pleased to call oral English, before Los Angeles schools ever had courses for the teaching of English, oral or otherwise. He seems to have pioneered himself *back* into the poorest positions held by the elocutionists of the last century—not a strange nor inappropriate fate for one who pioneers in the darkness.

J. M. O'N.

